CHOIR GAURE,

Vulgarly called

STONEHENGE,

ON

SALISBURY PLAIN,

DESCRIBED, RESTORED, and EXPLAINED;

In a LETTER

TO

The Right Honourable

E D W A R D

LATE

Earl of OXFORD, and Earl MORTIMER.

By JOHN WOOD, Architect.

O X F O R D,

Printed at the THEATRE in the Year 1747.

And Sold by C. HITCH in *Pater-Noſter-Row*; and S. BIRT in *Ave-Mary-Lane, London*; by J. LEAKE in *Bath*; and by B. COLLINS in *Salisbury*.

The Grenville Library

STONEHENGE

DESCRIBED, RESTORED,

AND

EXPLAINED.

CÆSAR! even JULIUS CÆSAR, the High Prieſt of *Jupiter*, and of *Rome* herſelf, undeniably proves the BRITANNICK ISLAND to have been enriched with the great SCHOOL of LEARNING, and with the only SCHOOL, wherein the DRUIDS of the weſtern World could perfect themſelves in their Profeſſion, in the Century before the Commencement of the CHRISTIAN ÆRA: For notwithſtanding the GALLIC PRIESTS of the OAK appear, by the Words of our illuſtrious Author, to have been then in ſuch high Renown as to have drawn the Youth of their own Country, in great numbers, to their COLLEGES for Inſtruction; yet they were but mere Smatterers in the Druidical Art, CÆSAR, from his own Knowledge of the Fact, moſt expreſsly telling us, that thoſe who deſired to be perfect Maſters of that Profeſſion went into BRITAIN to learn it.

THE ſame Author likewiſe tells us, that the BUILDINGS of the BRITANNICK ISLAND were exceeding numerous in his Time;

that he himſelf burnt many of them; that the Inhabitants were infinite in Number; and that their CUSTOMS, as well as BUILDINGS, were much the ſame with thoſe of the *Gauls*.

NOW the *Gauls* had TEMPLES, ORATORIES, and other MONUMENTS of their Piety ſo early as in CÆSAR's days; for of the latter many were then to be ſeen, in conſecrated places, compiled of the Spoils of War, and dedicated to *Mars*, as CÆSAR atteſts; and *Diodorus Siculus*, his Contemporary, tells us, That the higher *Gauls* made it a Cuſtom to ſcatter pieces of Gold promiſcuouſly in their ORATORIES and TEMPLES, as Offerings in Honour of their Gods: And, That the ſuperſtitious Devotion of the Inhabitants near thoſe ORATORIES and TEMPLES was ſuch, that though they were of themſelves exceeding covetous, yet none of them would on any account meddle with the Offerings once diſperſed in the Buildings ſet apart for religious Purpoſes.

BUT the Caſe was quite different with CÆSAR, who abandoning himſelf to Rapine and Sacrilege, plundered the *Gallic* TEMPLES, and other SACRED EDIFICES, of the rich Oblations devoted to the Honour and Service of the Gods, as we find it recorded by *Suetonius* in his Account of the Life of that renowned Monarch, and Arch-prieſt.

FROM theſe Proofs of the ſacred Structures of the *Gauls*; from the Similitude between the Cuſtoms and Buildings of that Nation and our own

own; and from the ſuperior Knowledge of our Prieſts; and thoſe of *Gaul* in CÆSAR's days, I was long ſince led to conclude, that the BRITISH DRUIDS, who flouriſhed Ages before the Birth of CHRIST, had not only PUBLICK EDIFICES for the Exerciſe of their RELIGION and LEARNING; but ſuch as were truly magnificent, and equal to the moſt ſuperb Buildings erected in Honour of the Gods by any other Sect of Prieſts of the antient Pagan World.

IN conſequence of this Concluſion that part of the venerable and ſtupendous Works on *Salisbury Plain*, vulgarly aſcribed to *Merlin*, the *Prophet*, and from times immemorial eſteemed as one of the chief Wonders of our ISLAND, appeared to me to be the Remains of a DRUIDICAL TEMPLE; and, externally, of the real MONOPTERICK Kind; ſuch as the TEMPLE of *Apollo* at *Delphos*, the TEMPLE of *Trophonius* near *Lebadea*, and the PYRÆA of the *Perſians*, and other eaſtern People, muſt, upon examination, appear to have been when they were firſt erected.

I WAS more and more confirmed in this Opinion upon viewing the Ruins of ſome other Works of the MONOPTERICK Kind to this day exiſting in *Wiltſhire*, and in *Somerſetſhire*; and by comparing therewith the RELIGION, and LEARNING of the DRUIDS as we find it recorded in CÆSAR's Commentaries in the Hiſtorical Library of *Diodorus Siculus*; in *Pliny*'s Natural Hiſtory; and in the Writings of *Tacitus*

citus and ſome other Authors: For by this Compariſon, I inſtantly diſcovered that every material Thing, which thoſe renowned PRIESTS inſtructed their Diſciples in, was Emblematically preſerved in their PUBLICK EDIFICES; and that theſe were to them as the ZENDAVESTA was to the *Perſian Magi*; or as the AMBERTHKEND was to the *Indian Hylobii*; ſince CÆSAR aſſures us, that though the DRUIDS were Men of Letters, and made uſe of the *Greek* Characters on all their common Affairs, yet they would not commit their Sacred Knowledge to Writing.

THE Myſteries of the Druidical profeſſion appearing therefore to haye been preſerved and locked up from the vulgar in the PUBLICK EDIFICES of our PRIESTS of the OAK, I then began to conſider STONEHENGE, and all the other Monuments of Antiquity of the like kind, within that part of BRITAIN, which conſtituted the *Belgick Kingdom*, as the chief Works of the ISLAND; and as the Remains of ſuch auguſt Structures as were neceſſary for the Exerciſe of the whole SYSTEM of RELIGION and LEARNING of the BRITISH DRUIDS, conſidered as a SECT of PRIESTS eminent for their Wiſdom, for their Piety and manner of worſhipping the Gods, and for their general Knowledge of Things, even in the Opinion of *Ariſtotle*, and the other Philoſophers that flouriſhed ſo early as when the *Grecian Empire* was in it's greateſt Glory.

THE

THE MONUMENTS of Antiquity immediately ſurrounding the Hot Springs of BATH, conſecrated in the Times of Paganiſm to the SUN, appeared to me, when conſidered collectively, to be the Remains of the METROPOLITAN SEAT of ſuch a learned SECT of PRIESTS; and the *Saxon* name of the Place having been ACHMANCHESTER, that is, the OAK MENS CITY; and the Exiſtence, the Heat, and the Virtues of the Waters of the SUN having been attributed to the MAGICAL ART, very much confirmed me in my Ideas; Other MONUMENTS of Antiquity lying by the Side of a River, about eight Miles Weſtward of the Hot Springs, ſeemed to be the Ruins of the UNIVERSITY, or great SCHOOL of LEARNING of the ſame SECT of PRIESTS; ſince STANTONDREW, the name of the Village in which they are ſituated, imports the OAK MENS TOWN, built with STONE; ſince the Works themſelves repreſent almoſt all thoſe Bodies that compoſe the Planetary World, according to the oldeſt Syſtem of it; and ſince the DRUIDS, in CÆSAR's time, inſtructed their Pupils in many things touching not only the Stars and their Motion, but the Magnitude of Heaven and Earth: And a remarkable CAVERN in the ſouth Side of Mendip Hills, about fifteen Miles to the Southward of the Hot Springs, appeared to me to be the DEN, wherein a SECT of PRIESTS, as eminent as the BRITISH DRUIDS can well be conceived to have been, INITIATED their Diſciples into the

the Myſteries of their RELIGION, and LEARNING, ſince that CAVERN, to this day, bears the Name of OKEYHOLE; ſince a Spring of Water iſſuing out of it makes the Source of the River *Ax*; and ſince *Water* and *Axes* were made uſe of by the antient Pagan prieſts in the practice of the MAGICAL ART: An ART ſo well underſtood, and ſo highly eſteemed in our ISLAND, even ſo late as the Reign of the Emperor *Veſpaſian*, as to give *Pliny*, at that time the juſteſt Reaſons to ſay, that a Man would think the *Perſians* firſt learned all their MAGICK of the BRITONS.

As the DRIUDS of the weſtern World were divided into four different Orders, namely, *Philoſophers*, *Divines*, *Prophets*, and *Poets*; ſo the antient Works ſtill to be ſeen between STANTONDREW and OKEYHOLE at a place, called HARPTREE, ſituated on the North Side of Mendip Hills, appeared to me to be the Ruins of a Stately COLLEGE where the *Poets* exerciſed the Functions aſſigned them by their Inſtitution; and more particularly where they played upon their Harps, and to thoſe muſical Inſtruments, ſang their melodious Songs: The Works on EXMORE, at the South Weſt Corner of *Somerſetſhire*, as repreſented to me, appeared to be the Ruins of a ſecond COLLEGE, where the *Prophets*, ſtiled by the *Romans* EXTISPICES, foretold future Events by viewing the Entrails of the Victims offered in Sacrifice: The Works of STONEHENGE, on *Salisbury Plain*, ſeemed to be the Ruins of a third COLLEGE,

where

where the *Divines* performed the Offices aſſigned to their Order, and pretended to raiſe up the infernal Deities from below: And the Works of AUBURY, on *Marlborough* Downs, in the North part of *Wiltſhire*, appeared to be the Remains of a fourth COLLEGE, where the *Philoſophers* officiated, and made Mankind believe them capable of drawing down the celeſtial Gods from above.

WHEN I had thus far ſatisfied myſelf, I began to take the RISE of the BRITISH DRUIDS into Conſideration; and after collating all the Circumſtances touching King BLADUD, the reputed FOUNDER of the Hot Waters, and City of BATH, as well as of the antient UNIVERSITY of STANFORD, with what is recorded of ABARIS, the *Hyperborean Prieſt* of the SUN, I could not avoid concluding that they were one and the ſame Man: Neither could I avoid concluding, that the *Britons* and *Hyperboreans* were one and the ſame People, and that they inhabited one and the ſame Country, when I found by *Diodorus Siculus*, that the antient Writers before him placed the *Hyperborean Iſland* in the Ocean over againſt *Gaul*, and under the Arctick Pole; which is the very ſame Situation, that *Diodorus* himſelf gives to the BRITANNICK ISLAND.

BY the Circumſtances that led me to theſe Concluſions it appeared, even beyond probability, that BLADUD aſſumed the gift of Prophecy, and became a great Philoſopher while he was a Youth; the *Britons* then giving him

the Name of AQUILA: That he travelled into *Greece* for Improvement, at the very time when ZOROASTER flouriſhed in *Perſia*, and PYTHAGORAS began to teach, in *Greece* and in *Italy*, what he had learned under that famous Man: And that he became the favourite Diſciple, the Colleague, and, in many things, the Maſter of the *Samian* Philoſopher; ſince the antient Writers that ſpeak of theſe celebrated Men, unanimouſly agree that they reciprocally communicated their Knowledge to each other.

THE *Samian* Philoſopher, by receiving of the *Britiſh* Sage the SACRED ARROW of *Apollo*, became ſo eminent in foretelling things to come, that his Predictions were looked upon to be as certain as thoſe of the *Pythian God*; and from thence he is well known to have received not only his name of *Pythagoras*, but to have been taken by the *Crotoniates*, among whom he laſt reſided, for the *Hyperborean Apollo* himſelf.

IT alſo appeared that after BLADUD had made himſelf famous all over *Greece* for his ORACLES, he was there dignified with the Title of ABARIS; and then built TEMPLES in that Country. Even the DELPHICK TEMPLE itſelf, fabled to have been erected by PTERAS with Wax and the Wings of the Bees *Apollo* had brought from the *Hyperborean* Regions, appeared to have been a Work of his: And it likewiſe appeared that our *Britiſh* Philoſopher, after having been Initiated into the *Samothracian Myſteries*, and continuing abroad for eleven

ven Years, returned to his native Land about the Year PYTHAGORAS died at *Crotona*; ſucceeded his Father ſoon after in the *Britiſh* Throne; and then FOUNDED that ORDER of PRIESTHOOD, which, in the antient times of Paganiſm, was of ſuch high Renown as to make *Cicero* himſelf, on one hand, declare the DRUIDS, or PRIESTS admitted into it, to have been the very INVENTORS of MYTHOLOGY; and *Pliny*, on the other, to ſuppoſe them to have been the MASTERS of the *Perſian* MAGI.

IN the FOUNDING of this PRIESTHOOD BLADUD was aſſiſted by four of the moſt Learned Men of *Athens*; who flying from that City when it was deſerted by its Inhabitants, juſt before *Xerxes*, King of *Perſia*, burnt it, came into BRITAIN for the King's Protection about the Year four hundred and eighty before the Birth of CHRIST, and in the third Year of the Age of CONFUCIUS the great *Chineſe* Philoſopher: And when the PRIESTHOOD was FOUNDED, BLADUD, as ARCH-DRUID, appeared to have ſeated himſelf near the Hot Springs of BATH; and to have placed his *Grecian* Refugees at STANTONDREW, as the Heads of ſo many Orders of Prieſts to act under him, and inſtruct the *Britons* in the Liberal Sciences; making them a ſtupendous Model of the Pythagorean Syſtem of the Planetary World for that purpoſe, with Blocks of Marble dugg out of OKEYHOLE to enlarge that dreadful DEN, and make the Initiating CAVE really great and tremendous to all that ſhould enter into it.

FROM

FROM this Inſtitution the *Britiſh* Fable of SAMOTHES, and the four next Kings in a continued Succeſſion from Father to Son ſeems to have had it's Riſe: For SAMOTHES was a Title given to BLADUD from his Initiation into the *Samothracian Myſteries*; and the Names of *Magus*, *Sarron*, *Druis* and *Bardus*, by which the four other Kings were diſtinguiſhed, expreſs the very Functions aſſigned to each Order of Prieſts among the DRUIDS; who were ſo denominated from their eſteeming Trees, and particularly Oaks, as Symbols of the Deity. From the ſame Inſtitution the Fable of *Apollo*'s ARROW, concealed by him in the *Hyperborean Iſland*, ſeems likewiſe to have had it's Riſe; and ABARIS's carrying, or being carried by it through all parts of the World, without eating, ſeems to imply that DRUIDISM immediately ſpread itſelf from BRITAIN Eaſtward to the utmoſt Corners of the Earth, inſtead of coming from the Extremity of the Eaſtern World to us. The INDIAN HYLOBII ſeem therefore to have had their Riſe from the BRITISH DRUIDS; and the Learning of the latter ſeems to have ſoon reached *China* itſelf, CONFUCIUS riſing up in that Country, and appearing as a great Philoſopher at the Head of four Orders of Prieſts in about thirty Years after the death of PYTHAGORAS.

AS the PRIESTHOOD diſguiſed under the Fable of SAMOTHES, and made the Invention of no leſs than five Ages, increaſed in our ISLAND in Knowledge and Reputation, the Colleges

Colleges at HARPTREE, on EXMORE, on *Marlborough* Downs, and on *Salisbury* Plain, appeared by my Reſearches to have been reſpectively founded for the Arch-Prieſt of every Order to exerciſe the Functions aſſigned him by his Inſtitution: And to theſe Colleges, as well as to the UNIVERSITY itſelf, the *Gallic Druids* appeared to have flocked for the Inſtruction, which CÆSAR, the High Prieſt of *Rome*, declares to have been eſſentially neceſſary to make them Maſters of their Art; and particularly DIVITIACUS the moſt potent Prince of *Gaul*, the *Arch-Druid* of that Nation, and the intimate Friend of CÆSAR; ſince the name of that Prince, or of the People of his Retinue, remain, to this day, in the names of ſuch Places contiguous to our DRUIDICAL WORKS as we may very juſtly ſuppoſe to have been the Seats of the *Gallic* King, and High Prieſt, while he attended the BRITISH SCHOOLS, and the SEAT of the ARCH-DRUID that preſided over them; and ſince CÆSAR aſſures us that the *Gauls* that ſettled here retained their antient Names.

FOR attending the Initiating CAVE of the BRITISH DRUIDS, their UNIVERSITY, and their METROPOLITAN SEAT, as well as their firſt College of HARPTREE, DIVITIACUS appeared to have ſeated himſelf ſix Miles Weſtward of ACKMANCHESTER, and four Miles Northward of STANTONDREW, at a Town now called *Cainſham*, a Name which Mr. *Camden* interprets the *Manſion* of the *Cangi*: For attending the ſecond College he appeared to have removed to

to CANNINGTON in the South West Corner of *Somersetshire*; the name of that Place implying the *Town* of the *Cangi:* And for attending the third and fourth College he appeared to have seated himself at the *Devises* in *Wiltshire*, a Town lying between those Colleges, and taking it's Name from DIVITIACUS himself.

WHILE this Prince remained in BRITAIN, he qualified himself so well in the Art of Divination, that *Cicero*, after he had conversed with him, ascribed the Invention of that Art to the PRIESTS of the OAK: And the Places where he seated himself to attend the DRUIDICAL SEMINARIES appeared to have obtained him not only the Footing in BRITAIN which CÆSAR declares him to have had; but to have been the Foundation of the *Belgick Kingdom* in our ISLAND: For the *Cangi* which DIVITIACUS left to secure his Possessions having been increased by the *Belgick Gauls* which, according to CÆSAR, came into BRITAIN to plunder or invade the ISLAND, they soon began to cultivate the Earth, and so extended their Settlements as to become a powerful People by the time of *Claudius Cæsar*; so that *Ostorius*, the *Roman* General in BRITAIN, under that Emperour, thought it expedient to reduce them, as well as the *Britons* among whom they were incorporated, to the lowest Extremity, and thereby abolish the Religion of our DRUIDS, as *Claudius* himself had determined to do, after the Example of *Tiberius Cæsar* in abolishing the *Gallic* PRIESTS of the OAK, and the Practice of

of every thing in *Gaul* that related to thier Profeſſion.

To this End he, in the ninth Year of *Claudius*'s War in BRITAIN, led his Army againſt the *Cangians*; and, as *Tacitus* writes in the twelfth Book of his Annals, waſted their Territories, commited general Spoil, and then planted a Colony, powerful in the number of Veterans, at CAMALODUNUM, i. e. MARS's HILL; erecting, at the ſame time, a Statue to the Goddeſs Victory.

VARIOUS have been the Conjectures touching the Situation of this Hill; but *Pliny* informing us that the TOWN of CAMALODUNUM ſtood about two hundred Miles Southward of the Iſland of *Mona*; and the City of BATH, with a curving Mountain juſt before it, ſtill bearing for its Initial the *Saxon* name of MARS, viz. ODIN, being ſituated Southward of *Mona*, and at the Diſtance of about two hundred Miles from the middle of that Iſland, ſeemed a ſufficient Demonſtration that the CAMALODUNUM of *Tacitus* was this very Mountain; and more eſpecially ſince it extends almoſt to a Village whoſe name of CAMERTON preſerves, to this hour, one of the *Britiſh* names of *Mars* in the neighbourhood of his Hill.

OD, or ODINS-DOWN curving before the City of BATH; and the internal brow of it being at ſo ſmall a Diſtance as about a Mile and a half from the Hot Springs, appeared therefore to have been the like part of the METROPOLITAN SEAT of the BRITISH DRUIDS

that

that the AREOPAGUS, or HILL of MARS, was of *Athens*; and this Mountain not only ſhews the moſt apparent Marks of its Conſecration to CAMALOS, the *Britiſh* God of *War*, but of its having contained the great COURT of JUSTICE of the antient *Britons* to which they annually reſorted to have their Controverſies decided; as well as their principal and moſt celebrated CARN, or KARN, whereon they lighted Fires to proclaim their Feſtivals, and perform ſome other Acts of their Religion.

THIS CARN is a vaſt natural Mount of Earth and Stone on the extremity of a part of CAMOLOS's HILL branching South Weſtward from the Body of the Mountain; to which the greateſt PYRAMID of *Egypt*, if ſtanding by it, would appear but inconſiderable: It is known by the name of DUN CARN, i. e. the CARN on the HILL; and juſt beneath the ſtupendous Mount three different Places are ſituated whoſe names of *Duncarnton*, *Carnecot*, and *Prieſton* made me conclude, that thoſe Places were the Habitations for ſuch DRUIDS, or, as the *Romans* ſtiled them, CARNUTES, as more immediately attended the CARN above; and by walking barefoot over the Embers of the exhauſting Fires on it, ſecured to themſelves ſome of thoſe great Privileges which CÆSAR declares the DRUIDS to have enjoy'd; and ſuch as *Pliny* tells us the *Roman Senate* ordained for the HIRPINS; a ſet of People, who by walking unhurt upon the burning Coals of the ACERVUS, or CARN on Mount *Soracte*, at the yearly Sacrifice celebrated by them on that

that Hill in Honour of *Apollo*, became venerable to the ſupreme Council of the greateſt Empire of the World.

ONE of the Sirnames of this God having been *Carneus*, it ſeemed more than probable that he was ſo denominated rather from the CARNS themſelves, than from any Perſon that bore the name of *Carnus*.

KARN, CARN, or CERN will be found to be one and the ſame Name; and, as the Biſhop of *London* writes in the laſt *Engliſh* Edition of *Camden's Britannia*, to be a primitive *Britiſh* Word, ſignifying a CIRCLE; and as ſuch it was appropriated to Heaps of Stones, as well as Circular Works whoſe Peripheries were compoſed of flat Pillars, or to any other Work on a Circular Baſis: *Apollo Carneus* muſt have therefore been ſo denominated either from the *Circular Piles* raiſed to his Honour, and carrying the apparent Figure which the *Sun* bears in the Heavens; or from the *Sun* itſelf.

AMONG the remarkable Actions of Saint *Auguſtine*, one of the chief was his demoliſhing the Image of an Idol in *Dorſetſhire*, which, bore the name of *Heil*; and in its ſtead founding a Religious Houſe under the name of CERN; the Monk thereby deſtroying the Idol, but preſerving the Works in which it was placed for *Chriſtian Uſes*, and dedicating it to the Honour of Saint *Peter*.

HEIL, by the *Welch* wrote, HAYL, by the *Corniſh*, HOUL, and by the *Armoricans*, HEOL, was the *Britiſh* name of the SUN; and to that Lu-

minary, by this name, one of the Hills of BATH appeared, by my Reſearches into the antient Works round about the City, to have been Conſecrated: It is ſituated North Eaſtward of the Town; and HEIL, or, as we in the upper part of *Somerſetſhire* pronounce it, HOUL DOWN is about the ſame Diſtance North Eaſtward from the Hot Springs, that DUN-CARN is South Weſtward from the ſame Waters.

THE Monuments of Antiquity on HOUL DOWN are not only innumerable; but really aſtoniſhing! and the Footſteps of ſome of them reſemble the Footſteps of ſuch Works as once exiſted on the North end of CAMALODUNUM, now called HAMTON DOWN, becauſe the Land belongs to the Pariſh of HAMTON.

THE DRUIDS, who principally ſat in the COURT of JUSTICE on CAMALODUNUM, as the ARCHONS ſat in the Aſſembly of the AREOPAGITES of *Athens*, appeared to have had their place of Reception near it, like the DRUIDS that attended the CARN, which is now known by the compounded Name of *Claverton*, i. e. the TOWN of the CLAVES: And this *Roman* name of *Claves* is ſtill preſerved in the Iſle of *Man*, where the Remains of DRUIDICAL JUSTICE is allowed to exiſt; and is given to ſuch Members of the chief COURT of that Iſland whoſe Province it is to hear and determine all Caſes of Difficulty and Conſequence ariſing in it.

THE annual Meeting of the Judges of *Mona* is on the feaſt Day of Saint *John* the *Baptiſt*; their

their TINWALD, or ſupream COURT of JUSTICE is ſituated on an Hill near the middle of the Iſland; and this COURT reſembles the primitive *Athenian* COURT of AREOPAGUS; it being open and uncovered; and the CLAVES, with the other Judges of it, ſitting under no other Canopy but that of Heaven.

THE Yearly Meeting of the *Gallic Druids* to decide Controverſies of every kind was in a CONSECRATED PLACE in the midſt of *Gaul*, and upon the Confines of the CARNUTES of that Nation: "Thither, ſays CÆSAR, every Body "flew for Juſtice; but this DISCIPLINE, as he "further obſerves, was thought to have been "firſt inſtituted in BRITAIN, and from thence "transferr'd to *Gaul*:" So that the *Gallic Prieſts* of the *Oak* did not ſo much as pretend to CÆSAR to be the Authors of it; and we may glory in having Monuments to prove our Right to the Inſtitution and Practice of that DISCIPLINE which the *Roman* High Prieſt himſelf believed to belong to us.

Now from the certainty that the Hot Springs of BATH boil out of the Ground near the Foot of a Mountain ſtill bearing the name of the Pagan God of War; but more eſpecially from the antient Streets of the City, to this very day, anſwering the Lines of a ROMAN CAMP, for a Conſular Army of two Legions, it appeared evidently to me that *Oſtorius*, after deſtroying the chief SEAT of the BRITISH DRUIDS, firſt pitched his CAMP upon the Ruins of it, and then built a TOWN in the ſame Form, as it

it was uſual for the *Romans* to do; but this, as *Tacitus* declares in the fourteenth Book of his Annals, was not defended by a Ditch, nor Palliſade; and conſequently it was but a weak and defenceleſs Place.

OUR Author adds, that the Veterans of the new planted Colony ſoon thruſt all the old Inhabitants of the Country out of their Houſes, exterminated them from their Native Lands, and when *Claudius* was raiſed to a State of Divinity, they built a Temple to his Honour, which the BRITISH NOBILITY, tho' the *Roman Prieſts* adminiſtred in it, not only frequented, but adored the deceaſed Emperor as a God for his having remitted to them the Confiſcation of their Goods.

THE Iſle of *Angleſey* was a common Refuge at that time for ſuch as would not ſubmit to the *Roman* power, as well as for the Revolters from it; and while *Suetonius* was endeavouring to ſubdue them, the *Britons* fell upon the Colony of CAMALODUNUM, took the Temple by Storm, and razed and burnt every thing the *Romans* were Maſters of. This happened about the ſixty firſt year of CHRIST; and then the Ruins of the *Roman* TOWN of CAMALODUNUM, covered the Ruins of the METROPOLITAN SEAT of the BRITISH DRUIDS for the next twenty years.

JUST after the Fall of this Town, the Temple of *Herod* was finiſhed at *Jeruſalem*; and eighteen thouſand Artificers having been then diſcharged, thoſe Men, for want of Work, began

gan the Mutinies which, in about ſix years time, proved the Deſtruction not only of the City and Temple, but of the whole *Jewiſh* Nation.

AT the beginning of thoſe Mutinies, *Joſeph* of *Aramathea*, with eleven others, all Diſciples of Saint *Philip* the Apoſtle, left the Eaſt; and in the thirty firſt year after he had buried his Lord and Maſter CHRIST, came into *Britain* and fixed himſelf and Brethren at *Glaſtonbury*, in the very Heart of all the Druidical Works above mentioned, to preach the Chriſtian Faith to the *Britons*; erecting, at the ſame time, a ſmall Church, and the firſt that was built in the Iſland.

BUT *Joſeph* and his Brethren had not been long ſettled there before we find *Agricola*, the *Roman* General, repreſented as teaching and aſſiſting the *Britons* to build Houſes, TEMPLES, Forums, magnificent Galleries, and ſumptuous Baths: We alſo find him repreſented as employing his Care to have the Youth of the ISLAND inſtructed in the Liberal Sciences; and from thence it appeared to me that the METROPOLITAN SEAT of the BRITISH DRUIDS, their UNIVERSITY, and their ſeveral Colleges were RESTORED, that the National Religion of Druidiſm might be again practiſed in Oppoſition to Chriſtianity, which *Arviragus*, a then reigning King refuſed to embrace: But more eſpecially to that deteſtable Cuſtom of the *Roman Prieſts* which, under the Cloak of Religion, as *Tacitus* words it, enabled them to devour the whole ſubſtance of the People.

AFTER

AFTER this Reſtoration the METROPOLITAN SEAT of our antient PRIESTS of the OAK ſubſiſted about four hundred and ninety four years; and then the *Saxons* headed by their Kings *Cuthwin*, and *Ceawlin* entirely deſtroyed it; immediately after which Saint *David*, Abbot of *Glaſtonbury*, ſucceeding Saint *Dubricius* in the See of *Menevia*, and growing ſo eminent for his Piety as to appear able to work Miracles, his bare Act of clearing the Ciſterns at the Heads of the Hot Springs of their Rubbiſh, and Conſecrating the Waters to CHRIST, gave the Monks occaſion to affirm, that he by his Prayers cured the Waters round about BATH of their Defection, and gave ſome of them perpetual Heat and healing Virtues.

THE great SCHOOL of LEARNING of the BRITISH DRUIDS ſurvived their METROPOLITAN SEAT about five and twenty years, and ſubſiſted till *Auguſtine* the Monk came into BRITAIN, and, by the Order of *Pope Gregory* the *Great*, ſilenced it for the ſame Reaſons that *Galileus* was condemned by the Inquiſition of *Rome* in the year 1633; namely, becauſe the *Britiſh* PRIESTS of the OAK, as well as the *Florentine* Mathematician, believed the Pythagorean Syſtem of the Planetary World, and inſtructed their Pupils in it.

THE Ruins of the Model of this Syſtem make a Work which, for Art and Magnitude, the greateſt Nation of the Earth might glory in; though with us it is buried in Obſcurity, and is ſcarcely known to the People of the neareſt Villages to it.

THOSE

THOSE that do know it, call it the WEDDING, and tell us that as a Woman was going to be married, She and the reſt of the Company were changed into the Stones of which the chief part of this Work is compoſed. And they likewiſe tell us that no one was ever able to reckon the number of Stones in this Antiquity, or to take a Draught of them, though ſeveral have attempted to do both, and proceeded till they were either ſtruck dead on the ſpot, or with ſuch an Illneſs as ſoon carried them off.

WHILE I was thus amuſing myſelf, the late Earl of OXFORD came to BATH; to whom I communicated the Ideas I had conceived of all theſe antient Works; and his Lordſhip was ſo particularly pleaſed with the Accounts I gave him of the Works of STANTONDREW, that he not only laid his Injunctions upon me to take a correct Plan of them for his Uſe; but ſent me his Commands, by Captain *Foley*, to commit my Thoughts concerning thoſe Works, and the other Monuments of Antiquity I had been meditating upon, to Writing.

OF all this His Lordſhip was deſirous to have Copies; leaving it in Charge with Captain *Foley* to procure and ſend him Duplicates of what I ſhould write, as well as Copies of all the Plans I ſhould make, that he might add the latter to his Book of Drawings of the like *Britiſh* Antiquities.

IN Obedience to the Commands I had thus received from ſo great a Patron of the Arts

and

and Sciences, as My Lord OXFORD is well known to have been, I adventured to take Pen in hand; and my thoughts concerning the *Britiſh* Monuments of BATH were intended to be ſent to his Lordſhip as my firſt Diſſertation on the Druidical Works in the *Belgick Kingdom:* The Works of STANTONDREW were deſigned for the Subject of a ſecond Diſſertation: And I propoſed that my Thoughts on the College of every Order of Prieſts ſhould follow thoſe on the ſuperior Works of the DRUIDS: Theſe were intended in ſeparate Diſcourſes; and STONEHENGE, though of the leaſt Antiquity, was deſigned to be the Subject of the firſt of them, as that Work is the moſt entire, the moſt known, and hath been the moſt enquired into of any of the Druidical Monuments at this time exiſting in any part of the *Britiſh* Dominions.

BUT when the Surveys were made, and the Notes collected for my three firſt Diſſertations, I reſerved moſt of thoſe on the Monuments of BATH for further Conſideration; the reſt I formed into two LETTERS; and theſe, by the agreeable Importunities of Captain *Foley*, were hurried out of my Hands, and, with the Plans, ſent by him in Boxes to the Noble Lord for whom they were compoſed before they were compleat, and the Matter properly methodized. The Defects, however, as I diſcovered them, were partly ſupplied by ſeveral little Epiſtles tranſmitted from time to time to his Lordſhip by the Poſt; all that related to STAN-

TONDREW

TONDREW I afterwards added to what I had collected touching the antient Monuments of BATH, with a Design to form the whole into An ESSAY towards a DESCRIPTION of the BRITISH WORKS of that CITY, and in it's NEIGHBOURHOOD; and all that related to STONEHENGE I connected into one continued LETTER in the following Words, thus Superscribed.

To

The Right Honourable

The

Earl of OXFORD, and Earl MORTIMER.

GREATER Pains appear, My Lord, to have been taken to DESCRIBE, RESTORE, and EXPLAIN that seemingly wild kind of Structure, as Mr. *Camden* stiles it, on *Salisbury Plain*, now bearing the *Saxon* name of STONEHENGE, or rather STANHENGEST, than any of the other antient Works of the BRITANNICK ISLAND; and so much hath been wrote upon it as must make every indifferent Reader conclude, that nothing new can be offered upon the same Subject: But to such as will but examine strictly into the Writings of the learned Authors that have treated upon the Gigantick Edifice, and

conſider, with Attention, their different Accounts of the parts whoſe Form and Magnitude are capable of the higheſt Demonſtration, the field for Enquiry muſt appear to be ſtill open and extenſive, as it appeared to Your Lordſhip when I had the Honour of converſing with You upon it[a]; and as You ſtill thought when You further Honoured me with Your Letter of the eighth of laſt Month.

IT is moſt certainly true, that a Man who writes on any Subject whatſoever, and refers to ſomething in Being for the Confirmation of what he advances, not only reſts the force of his Argument upon his Author, be it what it will; but, in the ſtrongeſt manner, bids us examine the Original to judge of his Veracity in his Quotations from it.

THE Conſideration of this determined me, ſome years ago, to take a Journey to STONEHENGE, on purpoſe to examine the Ruins of that ſtupendous Work, and thereby diſcover, if poſſible, what the general Form and Size of it muſt have been, when it was in it's moſt perfect State: For the Writers on it diſagreeing in their Accounts of thoſe eſſential particulars, was a Demonſtration to me, long before I examined any part of the venerable Remains, that ſome, if not all, of them had not quoted the Original truly; and conſequently that their Writings on this renowned Fabrick were not founded upon Truth.

[a] The ſixth and ſeventh of Auguſt 1740.

ERRORS

ERRORS of this Kind, in Matters of Speculation, often happen, and are as eaſily corrected now Books and Men of Erudition ſo much abound: But in things dependent on Practice, where great Labour and great Charges are required to examine the Works referred to, an Impoſition on the Empire of Learning generally paſſes without further Scrutiny.

UPON my Arrival at STONEHENGE I found it impoſſible to attain the Ends I had propoſed by my Journey without taking an accurate Plan of the Remains of the whole Work; but the confuſed appearance of the Stones, as well as their deſolate Situation, diſcouraged me even from attempting it: And the ſame Circumſtances had inevitably ſecured *Doctor Stukely*'s Geometrical Ground Plot of the Body of the Work, as he ſuppoſes it to have been in it's original State, from an Examination by the parts that now remain, if Your Lordſhip, on ſeeing, in my little Study, his Book lately publiſhed under the Title of STONEHENGE, a TEMPLE reſtored to the BRITISH DRUIDS, had not required my Opinion touching that performance; and if I myſelf had not found him miſtaken in ſome of his own Calculations.

FOR inſtance, the *Doctor* lays it down as a PRINCIPLE, that STONEHENGE, and all other Works of the ſame Kind, were built by the antient Cubit, "equal in Length, ſays he in the "ſixth page of his Book, to twenty Inches and "four fifths of an Inch," he means by the GUILDHALL STANDARD: He proceeds in the fifteenth

fifteenth page to demonſtration; and, after admitting the Body of the Work to be of a Circular Form, conteſts the Diameter of it as ſet forth by *Inigo Jones*, or rather in his Name, at one hundred and ten Feet, and tells us it is preciſely one hundred and eight Feet and ſomewhat more; out of which the Thickneſs of the Stones that make the Periphery, Ring, or Out Line of the Building being taken, "the "clear Diameter of the Fabrick, ſays the *Do-* "*ctor*, is near one hundred and two Feet, exact- "ly, adds he, ſixty Cubits."

BUT, My Lord, threeſcore Cubits at twenty Inches and four fifths of an Inch to a Cubit amounts to one hundred and four Feet, and demonſtrates the *Doctor* to be miſtaken in his own Calculation touching the Length of his Cubit, or the Number of them in the clear Diameter of the Work; on the ſuppoſition it was really near one hundred and two Feet, as he aſſerts: But in Truth the Body of our Antiquity appears to be no more than ninety ſeven Feet Diameter in the Clear, when meaſured by the EXCHEQUER STANDARD [b], which is between four and five Feet leſs than *Doctor Stukeley* makes it upon the Conjugate Diameter, and near eight Feet leſs upon the imaginary Tranſverſe Diameter; for the *Doctor* ſays,

b This STANDARD is that which is referr'd to by MAGNA CHARTA; it is three feet in Length; and it contains three thouſand and twenty two of ſuch Parts, and nineteen twenty ſeventhſ of another ſuch Part whereof the GUILDHALL STANDARD, of three feet in Length, contains three thouſand.

"that

"that to embarraſs the general Scheme of the "Work the Builders of it made uſe of two Cen-"ters inſtead of one, but two Cubits diſtance "from one another; perhaps, ſays he, to make "the thing intricate and as Magical."

AGAIN, the *Doctor* confirms his clear Conjugate Diameter of the Body of the Work, by the internal Meaſure of the Stones and Intervals in the Circumference of it. "The Inten-"tion, ſays he, of the Founders of STONE-"HENGE was this. The whole Circle was to "conſiſt of thirty Stones, each Stone was to "be four Cubits broad, each Interval two Cu-"bits. Thirty times four Cubits is twice ſixty: "Thirty times two Cubits is Sixty: So that "thrice ſixty Cubits compleats a Circle whoſe "Diameter is Sixty," concludes our Author in the twelfth Line of the ſixteenth Page of his Book.

NOW, My Lord, according to one of the common modern Rules to find the proportion between the Circumference and Diameter of a Circle, the one hundred and eighty Cubits computed by *Doctor Stukeley* to have been in the interior Side of the Pillars that formed the Out Line or Circumference of the Body of the Work of STONEHENGE, ſuppoſing that Out Line to anſwer but one Center, will give no more than fifty ſeven Cubits, and one hundred and ſeven three hundred and forty ninths of a Cubit for the Diameter; if we follow *Archimedes* the Diameter will come out at fifty ſeven Cubits, and ſix two and twentieths of a Cubit; and

and if we conſider that Line of Pillars as the Periphery of a Polygon of thirty Sides, of Six Cubits each Side, the Diameter of the Circle in which ſuch a Polygon can be inſcribed will be but fifty ſeven Cubits, eight Inches, and two fifths of an Inch; which is two Cubits, eleven Inches, and three fifths of an Inch ſhort of the *Doctor*'s Diameter of Sixty Cubits; and the Deficiency will be ſtill more if we ſhould encumber the Work with two Centers at above three feet five Inches from each other, as the *Doctor* ſays it was embarraſſed.

I may from theſe, and ſome other Inſtances, very juſtly ſay, that though many have undertaken to DESCRIBE the Ruins of STONEHENGE; to RESTORE thoſe Ruins to their antient State; and, in general, to EXPLAIN the whole Work; Yet it is not STONEHENGE that they have DESCRIBED, RESTORED, or EXPLAINED to us, but a Work that never exiſted unleſs in their own Imaginations!

THIS, My Lord, *Doctor Charleton* very ingenuouſly confeſſes. "Having more than once "or twice, ſays he, in his CHOREA GIGANTUM, "or STONEHENGE reſtored to the DANES, de- "lighted myſelf with viewing this admirable "Antiquity, and with all poſſible attentiveneſs "of Mind contemplated the Form, Order, and "Parts of it; I always obſerved Mr. *Camden*'s "Draught to come much nearer in reſem- "blance, both to the Work itſelf, and to the "Idea thereof formed in my Imagination out "of it's Ruins, than that bequeathed to the "World

"World by Mr. *Jones*, though much more elaborate and artificial: Nevertheleſs the Model I have conceived of the whole Fabrick in general, being not caſt in the Mould of Architectonical Principles, nor adjuſted by the Maxims of Geometry, but rude and ſimple, ſuch as my Eyes delivered to my Brain, I think it not worth the Labour of copying, but leave every Man to the Liberty of fancying as he pleaſeth, when he hath ſufficiently gazed upon the Original."

DOCTOR *Stukeley* too confeſſes ſo much, in the eleventh and twelfth pages of his Book, as will convince Your Lordſhip, that his Plan of STONEHENGE was not grounded on a regular and accurate Survey of the Ruins of the Work. "That I might not be ſuſpected, ſays that Gentleman, to favour an Hypotheſis, I produce other Peoples Meaſures where I can find them in Print, provided they be done with tolerable Judgment and Accuracy; for both are neceſſary in our Caſe, with proper Allowance. 'Tis not to be ſuppoſed, continues he, that in this Work, the minuteneſs and extreme Curioſity of *Deſgodetz*, with which he meaſured the Remains of old *Rome*, is expected, or even poſſible. The Stones are impaired by Weather; much is knocked off by wretched hands; and thoſe that ſtand are luxated various ways. I was therefore, concludes the *Doctor*, forced to make many admeaſurements and repeated, before I could obtain an exact Ground Plot; and it required

"much

"much Conſideration to do it, and to find out "the true Scale by which it was compoſed."

THAT the real Form and Size of the Ruins of this ſo long eſteemed wonder of our Iſland might appear in Your Lordſhip's Book of Drawings of the like *Britiſh* Antiquities; and that You, My Lord, might have it in your Power to diſabuſe the Learned World touching thoſe eſſential Particulars, which make, as it were, the very Eſſence of the Work itſelf; I took a ſecond Journey to STONEHENGE ſince I had the Honour of ſeeing You, and went prepared with proper Inſtruments, and proper Aſſiſtants, to take a correct Plan of it in it's preſent State; diſregarding entirely the Labour which the confuſed appearance of the Stones of this Work formerly ſuggeſted to me; as well as all the Inconveniencies attending the wild Situation I was to make my Survey in; of which ſitting in *Gaffer Hunt*'s little ſmoaky Hut in the Body of the Ruins to protract and delineate on paper the ſeveral parts of the Work as I meaſured them, to dine, and to reſt myſelf were not the leaſt, as I want Breath to riſe from my Chair when I am once ſettled in it.

MY Meaſures of, and my Ideas concerning this renowned Work ſhall therefore, according to the promiſe with which I concluded my laſt[c], be the Subject of the Remainder of this LETTER; and I ſhall deliver the former to Your Lordſhip with the Sincerity of Truth

c The chief Letter that was wrote touching the Works of Stantondrue, and bore date the 1ſt. of Nov. 1740.

having

having no Hypotheſis in View by the latter that hath not a Foundation in the real Form and Size of the preſent Remains of our Antiquity.

I began my ſecond Journey to STONEHENGE laſt Michaelmas day in Company with *Colonel Moyſer* and Mr. *Serjeant Burnet*[d]; we took AUBURY, in North *Wiltſhire*, in our way thither, on purpoſe to view the antient Works of that place; and on our Arrival at STONEHENGE, the next morning, we ſpent ſome time in admiring the ſtupendous Ruins before we parted, and before I began my Survey of them.

THE grand and only Acceſs to this Work is by aſcending Ground from the Eaſt North Eaſt, or rather from a point a ſmall matter more to the North; which makes the Building appear really Majeſtick to ſuch as approach it in Front, and can't fail of ſtriking the Perſon who conſiders it as a ſacred Structure with a religious Awe. The Line of two detached Stones before the Front of the Fabrick directs to the middle of the moſt entire part of the Body of the Building; and this part conſiſts of four great Pillars ſuſtaining three large Blocks of Stone.

AFTER paſſing the middle Aperture of this Tetraſtyle Frontiſpiece, a few paces brings us to the greateſt Wonder of the whole Work, and that is a Block of Stone of about fifteen Feet and an half in length lying edgewiſe up-

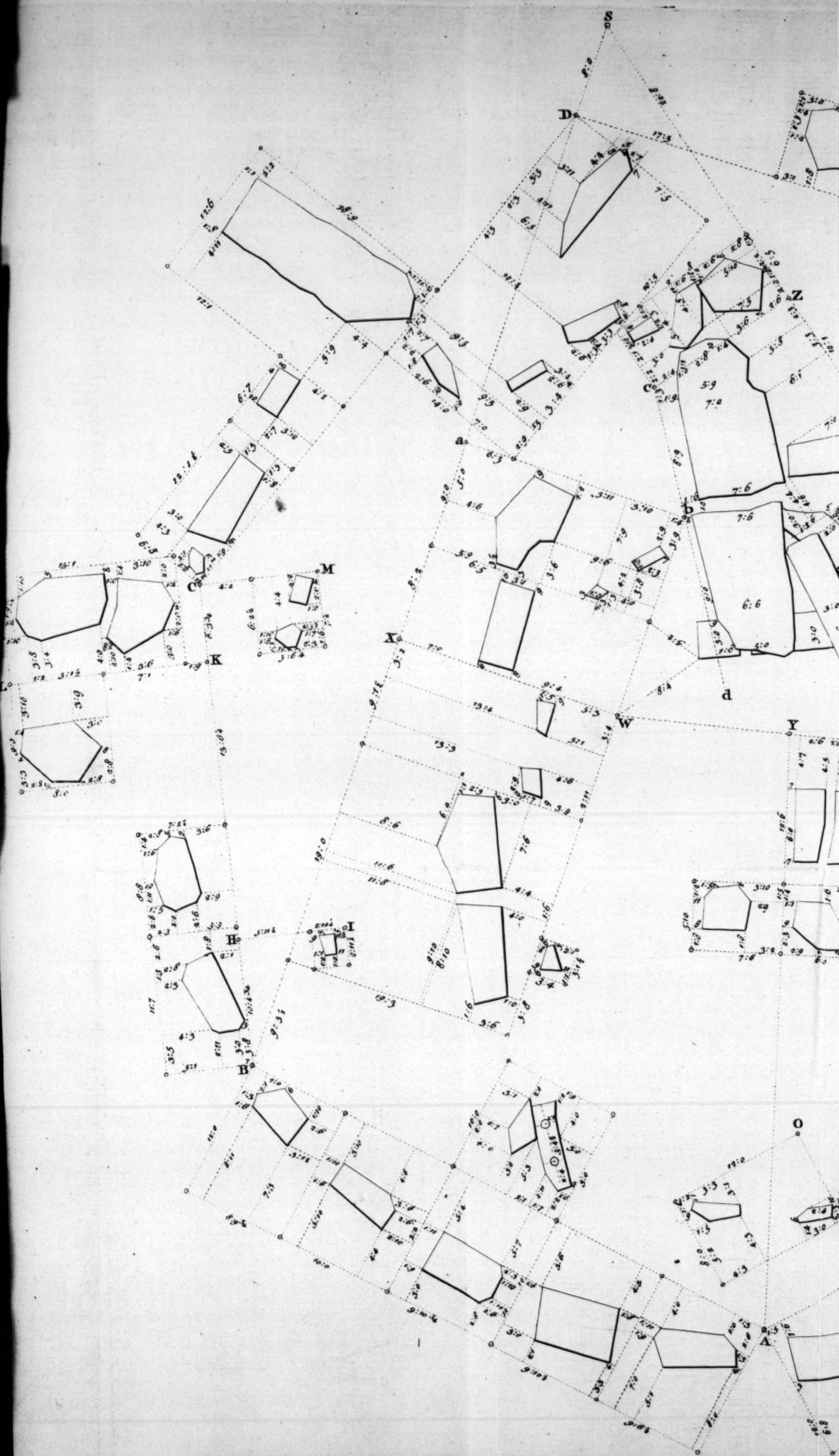
d Now Sir Thomas Burnet, Knight, one of his Majeſties Judges of the Court of Common Pleas.

on a flat Stone, almoſt ſunk into the Ground, and ſo exactly counterpoiſed as to be put in Motion by the force of a Man's hand. This ROCKING STONE appears to be ſomething beyond the Center of the Work, and the clear Area in which we ſee it, and the Stone whereon it reſts, is moſt apparently ſurrounded with the Remains of two double Rows, or Curved Lines of Pillars; ſome of which are ſtanding, ſome are leaning againſt others, and ſome lye flat on the Ground.

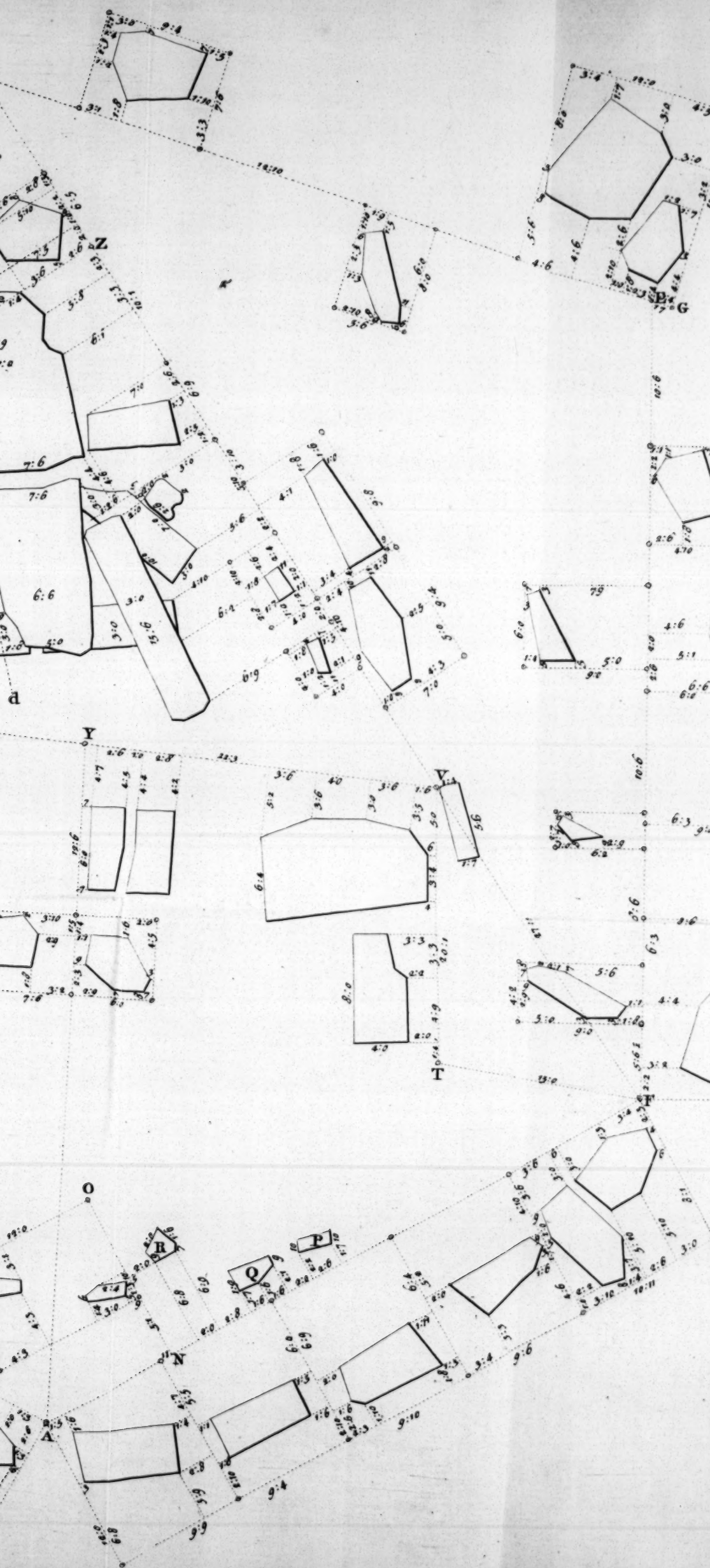
I began my Survey of the whole Work by pitching a Station Staff juſt within the Central Aperture of the Tetraſtyle in the Front of the Body of the Fabrick, and, as near as I could, before the middle of it; and then my firſt Operation was intended to diſcover the Form and Size of the Remains of the outward double Line of Pillars, or the chief part of them; for which end I ſtaked out the Angles of an Hexagonal Figure between them; and the Staff I had pitched made the firſt Angular point of the Polygon.

THIS Figure is contained within the Letters A, B, C, D, E, and F in the PLAN, herewith ſent Your Lordſhip, of the OUT LINES of the Contiguous Stones of STONEHENGE: But no ſooner had I ſtaked out the Angles of it on the Ground, than the Sky, which had been all the Day clear and ſerene, began to appear full of Clouds; this was followed by a ſtrong North Eaſt Wind; and that was ſucceeded by a Snow Sleet: So that happy was he who could skreen himſelf by

a



A PLAN of the Out Lines of the Contiguous Stones of CHOIR
With the Lines and Figures that were Form'd, and all the smaller D
By JOHN WOOD Architect A



s of CHOIR GAURE, Vulgarly called STONEHENGE,
smaller Dimensions that were Taken for attaining it,
Architect ADMDCCXL.

Stone Pillar, or get into *Gaffer Hunt*'s ſmoaky ut for Shelter.

THIS Perſon is a Carpenter by Trade, and my retireing into his Hut, and he diſcover- g my Profeſſion, the venerable old Man aſ- red me, that in his Memory no regular Sur- y had been taken of STONEHENGE; nor had y body meaſured it with that Accuracy which as neceſſary to obtain a real Plan of any part it; though the Curioſity of many had led em to ſpend a great deal of Time in taking e Demenſions of the Stones, and the Diſtan- s between them; for which purpoſe he him- lf always kept meaſuring Rods in his Cot- ge.

I have mentioned the little Accident of the torm to Your Lordſhip, becauſe ſeveral Peo- le, who were then become Spectators of what was about, thought I had raiſed the Devil, r ſome guardian Spirit over our Antiquity; nd one of my own Men, who had been a Wit- eſs to the Storm which aroſe while I was tak- g the PLAN of the Works of STANTONDRUE, as not a little ſurprized at this which was uch more impetuous. At laſt it began to ear up; and then, in ſpite of all the Demons, ead and living, I proceeded with my Work, fter about half an hours Interruption by the empeſt, for a ſmall one it really was.

THE living Demons were idle People re- rning from *Weyhill* Fair, particularly a Couple lufty young Fellows who bore the Marks of late Fray, and ſeemed not only to admire the

the Shape of my Horſes as they ſtood under *Gaffer Hunt*'s Shed at the End of his Hut, but the Colour of my Watch, which I had inadvertently taken out of my pocket to tell them the hour of the day; nor could I get quit of them till the Evening called me to *Ambreſbury*; notwithſtanding I kept them, for the moſt part of the time, diſagreeably employed at a proper diſtance from us, under the Notion of their ſtanding for Objects to direct my Inſtruments to.

UPON reſuming my Survey, after the Storm was over, and planting my living Objects forty or fifty Yards from the Work, I firſt Lined out the Sides of the Irregular Polygon whoſe Angles I had ſtaked out, and then meaſured the Length of each reſpective Side. The Side AB amounted to forty eight Feet one Inch and a half in Length; the Side BC, to forty Feet one Inch; the Side CD, to fifty Feet; the Side DE, to ſixty two Feet three Inches and an half; the Side EF to fifty eight Feet three Inches and an half; and the Side FA to forty nine Feet ſix Inches.

I next took the Angles of this Figure, and the External Angle ABC, amounted to two hundred and thirty ſix Degrees, and twenty Minutes; the External Angle BCD, to two hundred and twenty five Degrees; the External Angle CDE, to two hundred and forty ſeven Degrees, and fifty Minutes; the External Angle DEF, to two hundred and fifty four Degrees and five Minutes; the External Angle EFA,

EFA, to two hundred and thirty nine Degrees, and fifteen Minutes; and the External Angle FAB, to two hundred and thirty ſeven Degrees, and twenty five Minutes.

WHEN I had thus compleated the Periphery of my Hexagonal Figure, and had extended the Side DE to a Stake at G, nineteen Inches from the Stake at E, upon the firſt Side of the Polygon, I raiſed the Out Lines of five Quadrangular Figures about ſo many erect Stones, that appeared on the Left Side of the Line AB; and the Out Lines of one Quadrangular Figure about one leaning Stone, and one flat Stone, that appeared on the Right Side of the ſame Line.

THESE Quadrangular Figures were alſo Rectangular; and therefore after meaſuring the ſeveral Sides of them, and raiſing Perpendicular Lines upon thoſe Sides to every material Angle of the Stones ſurrounded by them, I took the Dimenſions of thoſe Lines, and thereby got the exact diſtances between the Angles of every Stone and the Sides of every Quadrangular Figure I had formed.

THE ſecond Side of my Hexagonal Figure became a Baſe Line to the Perpendicular Lines HI, KL, and CM; and upon theſe four Lines I raiſed the Out Lines of ſix Quadrangular Figures about two erect Stones, and one flat Stone that appeared on the Right Side of the Line BC; and two erect Stones and three flat Stones that appeared on the Left Side of the ſame Line: This I had no ſooner done than

Lady

Lady *Frances Hanbury Williams* came to pay our Antiquity a Viſit; and the Stakes that marked the Angular Points of the ſix Quadrangles I had been forming, as well as the Lines that marked the Sides of the ſame Figures, ſeemed to yield her and a Lady, that was in the Chair with her, as much Amuſement as the Ruins of the Work itſelf.

AFTER I had meaſured the three Perpendicular Lines HI, KL, and CM, and the diſtances, BH, and CK, I took the Dimenſions of the ſeveral Sides of the ſix Quadrangular Figures as they appeared Staked and Lined out upon the Ground at the time Lady *Frances* arrived at the Work; and when this was done, I raiſed Perpendicular Lines upon all thoſe Sides to every material Angle of the Stones they ſurrounded; meaſuring ſuch Perpendicular Lines, and thereby getting the exact diſtances between the Angles of every Stone and the Sides of every Quadrangular Figure I had formed to the Right and Left of the ſecond Side, BC, of my irregular Polygon.

THE third Side of this Polygon made a Baſe Line to the Out Lines of four Quadrangular Figures raiſed by me, three, about four Stones that appeared on the Left Side of the Line CD, and one, about four Stones that appeared on the Right Side of the ſame Line: The Sides of theſe Figures I firſt meaſured, and after erecting Perpendicular Lines upon them, directing to every material Angle of the Stones they ſurrounded, I carefully meaſured thoſe

Lines

Lines, and thereby got the exact diſtances between the Angles of every Stone, and the Sides of every Quadrangular Figure I had formed to the Right and Left of this third Side, CD, of my Hexagonal Figure.

UPON the fourth Side of that Figure, when extended to the Letter G, I raiſed the Out Lines of three Quadrangles, two of thoſe Figures I raiſed about three Stones that appeared on the Left Side of the Line DG; and the other I raiſed about a Stone that lay on the Right Side of the ſame Line: And upon the fifth Side of my Polygon I formed the Out Lines of ſeven Quadrangular Figures, four of which were raiſed about four Stones that appeared on the Left Side of the Line EF, and the other three were raiſed about three Stones that lay on the Right Side of the ſame Line. I then meaſured the Sides of the ſeveral Quadrangles I had formed, as well as the Diſtances between ſuch of thoſe Figures as were not contiguous to each other; raiſed Perpendicular Lines upon the Sides of all thoſe Quadrangles to every material Angle of the Stones within the Out Lines of the ſame Figures; and by meaſuring the Perpendicular Lines, I got the exact Diſtances between the Angles of every Stone, and the Sides of every Quadrangular Figure I had formed to the Right and Left of the fourth Side, DE, and to the fifth ſide, EF, of my irregular Polygon.

THE ſixth Side of that Hexagonal Figure ſerved me as a Baſe Line to the Perpendicular

Line

Line NO; and upon these two Lines I not only raised the Out Lines of six Quadrangular Figures, five about six Stones that appeared on the Left Side of the Line FA, and one about two Stones that appeared on the Right Side of the same Line; But erected two Perpendicular Lines to a Stone marked with the Letter P; three to a Stone marked with the Letter Q; and two to a Stone marked with the Letter K: These three Stones appearing likewise on the Right Side of the Line FA.

I next measured every Perpendicular Line and the several distances between them, as well as the Distances between the bottom of the Line NO, and the Angular Stake at A; and after measuring the Sides of the six Quadrangular Figures I had formed, I raised Perpendicular Lines from all those Sides to every material Angle of the Stones they surrounded: The Dimensions of these Lines were then taken, and thereby I got the exact Distances between the Angles of every Stone, and the Sides of every Quadrangular Figure I had formed to the Right and Left of the sixth and last Side FA, of the Polygon I began my Survey with.

THE Stones P, Q, R, were so incumbered with Dung and other Rubbish, that it was impossible for me to surround them with the Out Lines of any regular Figure, as I had done all the other Stones contiguous to the Sides of my Polygon; so that the Ends and internal Faces of those Stones could not be taken with that exactness, with which I took every other part of the

the Work thus far meaſured; I mean in reſpect to their Angles; for as to the Size of the Out Lines, I was able to come at all the Dimenſions that were neceſſary to produce it in every Stone.

THUS, My Lord, I obtained what would infallibly produce on paper the real Form and Size of the chief part of the Remains of the Outward double Line of Pillars of this Work: For by drawing Lines between the Angular Points of the Stones, to which I had raiſed all my Perpendicular Lines, I obtained the Shape and Size of the lower part of every Stone; and by the means of the Out Lines of my Irregular Polygon, as well as the Out Lines of the Quadrangles I ſurrounded the ſeveral Stones with, I obtained not only the Diſtances between thoſe Stones, but the Poſition they are in, in reſpect to one another: So that the Figures formed by the lower Parts of the Stones became ſo many given things towards diſcovering the exact Shape and Size of the Figures formed by thoſe Stones.

WHAT thoſe Figures were, as to Form and Size, ſhall be made manifeſt to Your Lordſhip, when I have compleated the Deſcriptive Part of my Survey, and come to explain the Work by more finiſhed Plans than this which I have already put into your Hands.

MY next Operation therefore, in the Survey of STONEHENGE, was to draw ſuch Baſe Lines, and thereon to raiſe ſuch Perpendiculars, Triangles, and Quadrangles as would enable me

to diſcover the real Form and Size of the Remainder of the Stones belonging to the Outward double Line of Pillars; as well as all the Work included within them: And the firſt Baſe Line I drew on this Occaſion was firſt extended from the Angular Stake at B, to the Angular Stake at D, and then produced to a Stake at S, eight Feet from the Stake at D.

UPON this Baſe Line I formed the Quadrangular Figure a b W X, whoſe Baſe, a X, is ſeventeen Feet two Inches in Length, its Side, a b, extends nineteen Feet and three Inches, and the Diſtance from B to X amounts to ſeven and thirty Feet and five Inches.

MY ſecond Baſe Line extended from the Stake at S, to the Angular Stake at F, and upon this Line I firſt formed the Triangle F,T,U, whoſe Baſe, F U, is twenty ſeven Feet and one Inch in Length; it's longer Side, T U, extends twenty Feet and one Inch; and it's ſhorter Side, F T, extends fifteen Feet: And then I raiſed the Perpendicular Line, Z c, which is thirteen Feet ſix Inches in Length, and the diſtance from S to Z amounts to twenty ſeven Feet and one Inch. When this was done I drew the Line, U W, on which I meaſured two and twenty Feet and three Inches from the Angular Stake, at U, to a Stake, at Y; and from this laſt Stake I extended a Line to the Angular Stake, at A. I laſtly drew a Line from c to b of eleven Feet in Length, and this Line I extended fifteen Feet further to the Letter d.

Now

Now from the Lines thus drawn, and the Figures thus formed, I drew ſuch other Lines, and formed ſuch other Figures as enabled me to take the exact Shape and Poſition of the lower part of every Stone, that I had not been able to come at by the help of the irregular Polygon I began my Survey with, and ſo compleated every thing that was neceſſary for attaining a real Plan of the Body of the Work; and the exact Form and Size of all the different parts of it.

EVERY Line, and every Figure formed by me on this Occaſion is expreſſed by dotted Lines in the Plan, to which I have hitherto referred, and thereon I have inſerted every ſmaller Dimenſion, as I took it, to convince Your Lordſhip of the Reality of my Survey; to ſhew You the poſſibility of meaſuring this Work with as much Minuteneſs as Monſieur *Deſgodetz* meaſured the Remains of old *Rome*; and to preſent You with a Specimen of what every one ought to do that engages in taking the Plan of the Remains of a Work, the true Form and Size whereof is eſſential to the Knowledge of the Work itſelf.

THE Contiguous Stones of STONEHENGE appear in the midſt of a fine flat Area, which is almoſt ſurrounded with a double Bank of Earth ſeparated by a Ditch; for theſe Out Works are only diſcontinued before the Entrance into the Fabrick. Two Stone Pillars appear at the Foot of the inner Bank next the Area in which the Building ſtands; and theſe are anſwered

by

by two Spherical Pits at the foot of the ſame Bank; one with a ſingle Bank of Earth about it; and the other with a double Bank ſeparated by a Ditch.

THESE, with the two detached Stones before the Front of the Fabrick, are properly the Out Works of STONEHENGE; and to come at the exact Plan of them, as they remain about the Body of the Work, I found it neceſſary to ſtake out a Decagonal Figure juſt within the Inner Bank of Earth; and then joyn this and the Figure I began my Survey with together, by extending a Line from the Cloſing Angular point of the one, to the Cloſing Angular point of the other; and by taking the Angles which this Line ſhould make with the laſt Side of the firſt Figure, and the firſt Side of the ſecond Figure.

BUT before I proceeded with this part of my Survey, I found it neceſſary to protract and delineate the former part by a Scale of forty Feet in an Inch, in order to bring the whole Work upon Paper that would not exceed the Size of a Leaf in Your Lordſhips Book; this made one of my Evenings Work at *Ambreſbury*; and ſuch a reduced Plan I have herewith ſent You with all the Lines and Figures of the whole Survey upon it, as well as ſome others that I applied to it for diſcovering the general Form of the Work.

THE Decagonal Figure ſtaked out by me as above, is marked in this Plan with the Letters G,H,I,K,L,M,N,O,P, and Q; and the Line,

by

by which I joyned this irregular Polygon to that in the Body of the Work, extends from A to G: This Line is eighty ſix Feet in Length; the internal Angle it makes with the laſt Side of the Hexagonal Figure amounts to one hundred and nineteen degrees and fifty Minutes; and the external Angle it makes with the firſt Side of the Decagonal Figure amounts to two hundred and ſeventy two Degrees and thirty five Minutes.

THE firſt of theſe Angles is marked with the Letters FAG, the ſecond with the Letters AGH; and after I had taken them, I meaſured the Sides of the Decagonal Figure; the firſt of which extends fifty two Feet from G to H; the ſecond Side extends one hundred and fourteen Feet from H to I; the third Side extends one hundred and ſix Feet and five Inches from I to K; the fourth Side extends one hundred Feet from K to L; the fifth Side extends eighty Feet and one Inch from L to M; the ſixth Side extends ninety three Feet and five Inches from M to N; the ſeventh Side extends ſixty two Feet and one Inch from M to O; the eighth Side extends one hundred and five Feet and two Inches from O to P; the ninth Side extends one hundred and three Feet and two Inches from P to Q; and the tenth Side extends ſixty Feet from Q to G.

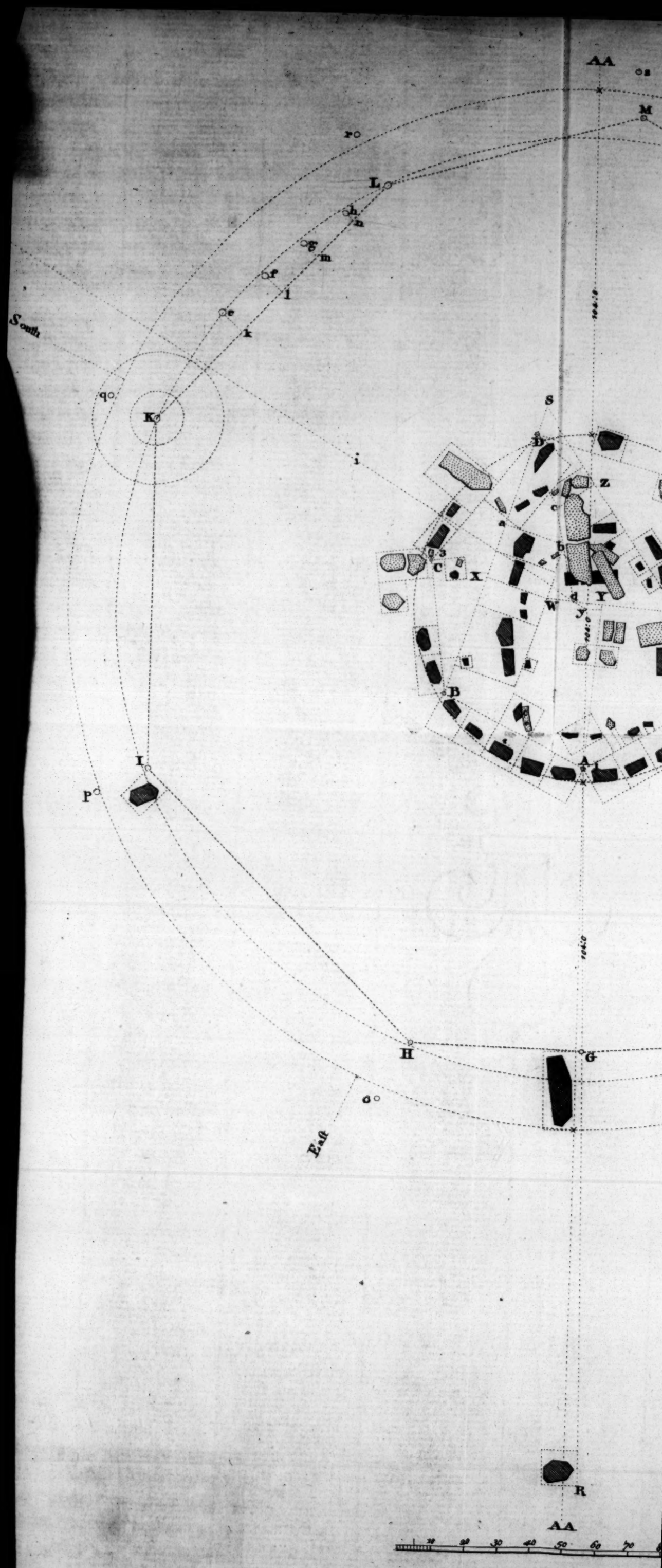
THE firſt external Angle of this Figure being, GHI, it amounts to two hundred and twenty three Degrees eighteen Minutes; the ſecond, HIK, amounts to two hundred and twenty

twenty four Degrees thirty eight Minutes; the third, IKL, amounts to two hundred and twenty three Degrees thirty eight Minutes; the fourth, KLM, amounts to two hundred and twelve Degrees forty eight Minutes; the fifth, LMN, amounts to two hundred and twenty one Degrees forty eight Minutes; the ſixth, MNA, amounts to two hundred and eleven Degrees and thirty eight Minutes; the ſeventh, NOP, amounts to two hundred and ten Degrees eighteen Minutes; the eighth, OPQ, amounts to two hundred and twenty two Degrees fifty eight Minutes; the ninth, PQG, amounts to two hundred and twenty three Degrees twenty eight Minutes; and the tenth, QGH, amounts to one hundred and eighty five Degrees twenty eight Minutes.

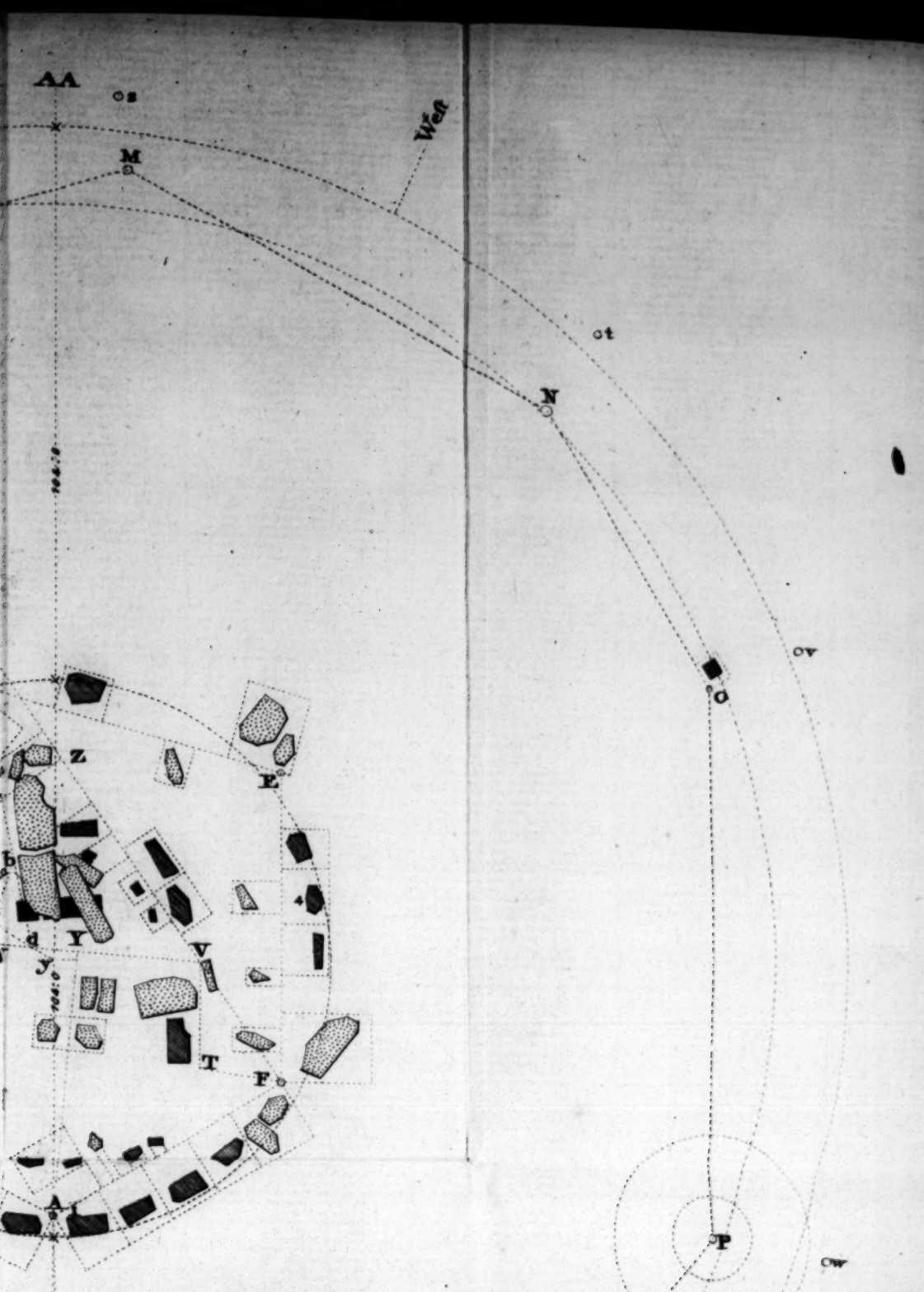
IN meaſuring the fourth Side KL, of this Irregular ten ſided Polygon, I raiſed four Perpendicular Lines upon it; the firſt, at the diſtance of thirty ſeven Feet from K, riſes from h to e, eight Feet and three Inches; the ſecond, at the diſtance of fifty four Feet from K, riſes from l to f, ſeven Feet and nine Inches; the third, at the diſtance of ſixty nine Feet from K, riſes from m to g, ſix Feet; and the fourth, at the diſtance of eighty five Feet from K, riſes from n to h, three Feet.

FROM the Angular Point at H, at the foot of the firſt Bank, to the Cypher at o, on the oppoſite Side of the ſame Bank, is twenty Feet; and there the Ditch is twenty eight Feet broad; from the Angular point at I to the Cypher at

P



A PLAN of CHOIR GAURE, Vulgarly
With all the Lines and Figures that were
Together with such Lines as were applied to the Work
By JOHN WOOD, Architect, A



,Vulgarly called STONEHENGE,
res that were Form'd for attaining it;
to the Work for discovering it's general Form
Architect, AD. MDCCXL.

P is ſeventeen Feet, and there the Ditch is thirty Feet broad; from the Angular point at K to the Cypher at q is ſixteen Feet, and there the Ditch is thirty Feet broad; from the Angular point at L to the Cypher at r is eighteen Feet, and there the Ditch is ſeven and twenty Feet broad; from the Angular point at M to the Cypher at s is fourteen Feet, and there the Ditch is thirty Feet broad; from the Angular point at N to the Cypher at t is eighteen Feet, and there the Ditch is eight and twenty Feet broad; from the Angular point at O to the Cypher at u is twenty Feet, and there the Ditch is three and thirty Foot broad; from the Angular point at P to the Cypher at w is twenty four Feet, and there the Ditch is two and thirty Feet broad; and from the Angular point at Q to the Cypher at x is fourteen Feet, and there the Ditch is thirty Feet broad.

THE ſecond Bank of Earth is much leſs than the firſt, but the Breadth of it was not meaſured; and both Banks ſeem to have been made with the Earth taken out of the Ditch that ſeparates them.

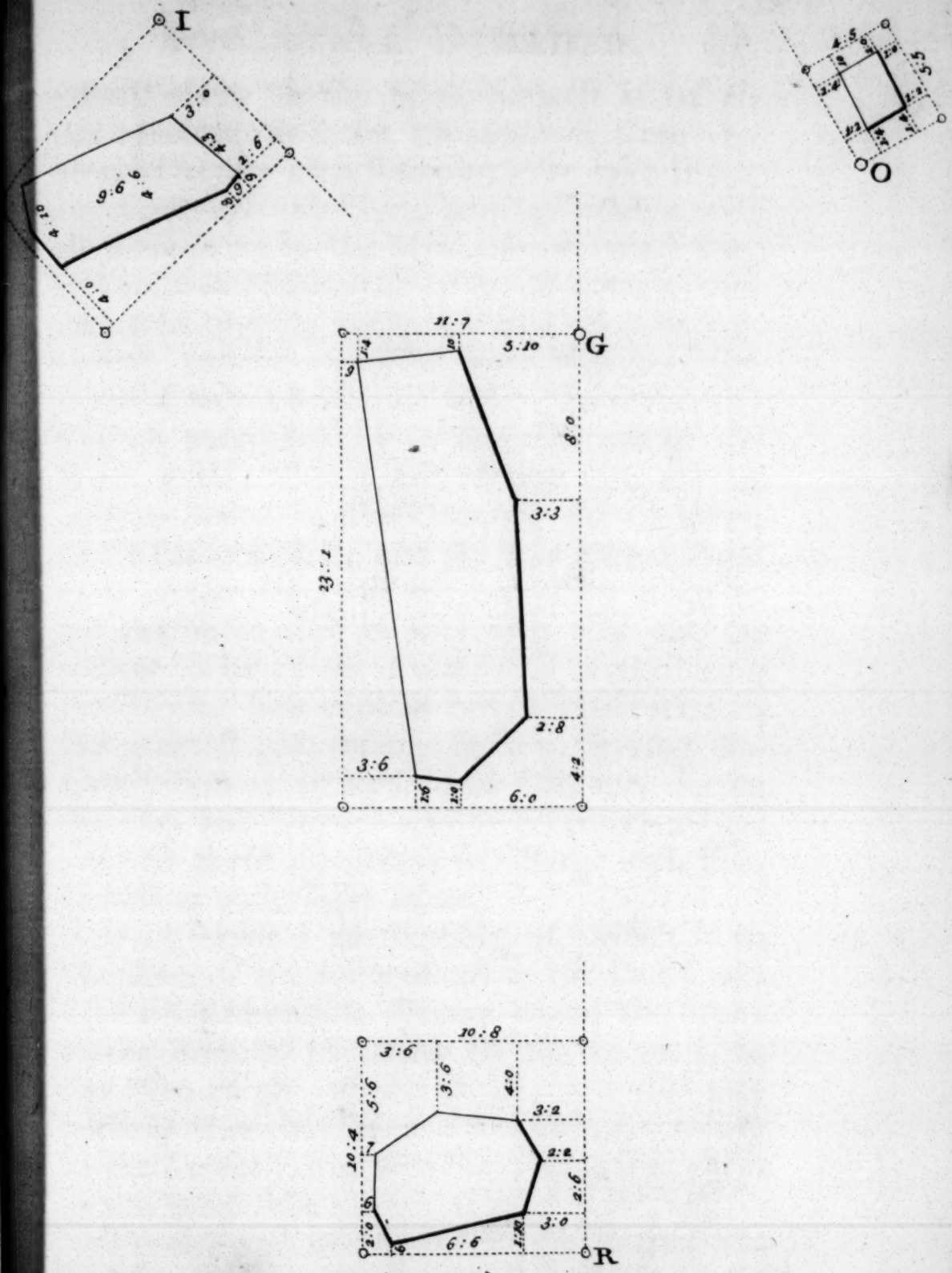
UPON the extream end of the ſecond Side HI, of my irregular ten ſided Polygon I raiſed a Quadrangular Figure round a Stone at the Foot of the firſt Bank of Earth; and upon the extream End of the ſeventh Side NO, I raiſed another Quadrangular Figure round a ſecond Stone at the Foot of the ſame Bank. I then meaſured the diſtance between the

the Angular point at I, and the Angular point at B; as well as between the Angular point at O, and the Angular point at E, and found the former to be ninety two Feet five Inches; the latter eighty ſeven Feet two Inches. The Line AG, I produced to R, which is in Length from G to R, one hundred and twenty eight Feet; and upon each End of this Line I raiſed a Quadrangular Figure, one about a Stone lying quite a-croſs the Curve Line of the firſt Bank, and the other about a Pillar detached from all the other Works.

THE detached Stones of STONEHENGE, being four in Number, I have put them together in a ſeparate Plan, and therein delineated the Out Lines of them by the ſame Scale that I drew the Out Lines of the contiguous Stones of our Antiquity; inſerting thereon the Figures that were raiſed about thoſe Stones, as well as all the Meaſures that were taken by me for diſcovering the Shape of them.

YOU have now, My Lord, a Copy of my whole Survey of the Ground Work of STONEHENGE, and if there is any Error in it, it was not for want of Labour, nor of making uſe of ſuch Rules as muſt produce as accurate a Plan of the whole Work as the Nature of it can admit; and perhaps as correct in it's Kind as any of the Plans produced by *Deſgodetz* of the Remains of the Buildings of old *Rome*.

BUT, as Mankind are by Nature liable to Error, permit me only to add, that though You have a Copy of all the Angles as I took and proved



PLAN exhibiting the Out-Lines of the four Detach'd Stones of
CHOIR GAURE, Vulgarly called STONEHENGE,
the Figures Form'd, and the Dimensions Taken, for attaining them
By JOHN WOOD Architect AD. MDCCXL.

proved them on the Spot, as well as of all the Meaſures as I ſet them down from the Mouths of the Men I employ'd to take them, and from my own Eyes, with a Diffidence of all to imprint in the Mind of my Eldeſt Son, and chief Aſſiſtant, the ſtrongeſt Ideas of Accuracy in this his firſt practical Leſſon of Surveying, yet there may be ſome Miſtakes; not material ones I hope; of which, however, the Curious may judge by an Examination of the Work itſelf: For I left all my Angular or Station Stakes in the Ground, driven down to the Surface of it; and Mr *John Allen* a Joyner of *Ambresbury* will not only ſhew them to any Perſon of skill in Surveying that may be willing to be at the Trouble of re-meaſuring the Work, but explain how I proceeded in the greateſt part of my Survey; having employed him as an additional Aſſiſtant, during the two laſt Days I was at STONEHENGE, and left theſe directions in Charge with him, as well as with *Gaffer Hunt*.

ONE Error I am ſenſible of, which is an Omiſſion of the Dimenſions of the Out Lines of the Quadrangular Figure round the Stone at the Foot of the Bank by the Letter I, in the Plan of the whole Work; and this may poſſibly draw that Stone a ſmall Matter nearer to the Letter H, in that Plan, than it really is in the Work itſelf;

THIS Error was owing to the ſetting Sun depriving me of Light, on the third day of my Stay at STONEHENGE, to protract and de-

lineate the detached Stones of the Work upon the Spot, as I had done every other part of my Survey, whereby I ſhould not only have diſcovered my Omiſſion, but had it in my Power to have ſupplied it; and the Cloſe of the ſame day hindered me from taking the Breadth of the ſecond Bank of Earth that makes the extreme part of the Work.

AT the Letters H, e, f, g, h, and L we ſee the Veſtigia of ſomething, which in all probability increaſed the Works at the Foot of the inner Bank; and at the Letters K and P, Your Lordſhip will obſerve the Centers of the two Pits at the foot of the ſame Bank. Theſe Concavities are compleat Works of themſelves; each Pit is about ſixteen Feet Diameter, and the Banks that ſurround them increaſe the Diameter of each Work to about forty Feet; the Work marked with the Letter P, being further enlarged by a Ditch and a ſecond Bank of Earth, though not expreſſed in my Plan.

TO diſcover the common Center and Central Line of the whole Work, I drew one Baſe Line from the corner of the Pillar behind the Figure 1, to the corner of the Pillar behind the Figure 3; and another Baſe Line from the corner of the Pillar behind the Figure 2, to the middle of the Pillar behind the Figure 4: I next erected a Perpendicular Line upon the middle of each Baſe Line; and then I extended thoſe Perpendicular Lines till they interſected each other by the Letter y.

FROM this Point of Interſection, I found that

that a Radius of fifty two Feet would juſt take in all the Stones that remain ſtanding as part of the Out Line of the Body of the Work; and that another Radius of one hundred and fifty ſix Feet would extend to the extremity of the Bank of Earth that firſt ſurrounded my Decagonal Figure, or very near it; which convinced me that the whole Work was principally compoſed of the Peripheries of Circles, and Portions of Circles, reſpectively Concentrick, and that the common Center of it was this Point of Interſection, or ſome Point very near it.

I have therefore, from the Center y, in the General Plan, deſcribed the Periphery of one Circle of one hundred and four Feet Diameter about ſuch of the Contiguous Stones of our Antiquity as now remain Standing; and the Periphery of another Circle of three hundred and twelve Feet Diameter about the firſt Bank of Earth that, in effect, ſurrounds thoſe Stones: I have likewiſe deſcribed the Periphery of a Circle of two hundred and eighty two Feet Diameter to ſhew the internal Side of the ſame Bank of Earth; and I have extended a Line from the Center y, to the Stake I began my Survey with at the Letter A, which I have produced both Ways as a Central Line to the whole Work; and this Line Your Lordſhip will find marked with the Letters A A, A A.

THUS the clear Area round the Body of the Work appears to be eighty nine Feet in

Breadth; the Superficial Content of it amounts to about an Engliſh Acre and a quarter of Land; and this is capable of containing ſix thouſand People upon almoſt any publick Occaſion, as it will yield a Square Yard for each Perſon to ſtand on.

THE Line y, i, z, bears ſix Degrees Weſt from the Meridian, and directs to the Spire of *Salisbury* Church, which, from our Antiquity, has the Effect of one of the true *Egyptian* Obelisks; Pillars that always repreſented the Rays of the Sun.

THE Central Line of this Work paſſes thro' the Body of the Pillar by the Letter R; and the Face of that Stone is two Diameters of the Body of the Building diſtant from the Face of the Tetraſtyle Frontiſpiece by which we enter the Edifice: But the Stone by the Letter G, is but about one Diameter from the Face of the ſame Frontiſpiece.

A Line extended from the Center of the Stone by the Letter I, to the Center of the Spherical Pit at the Letter P, and a Line extended from the Center of the Spherical Pit at the Letter K, to the Center of the Stone by the Letter O, falls at right Angles with the Central Line A A, A A, of the whole Work: The clear Diameter of the Body of the Structure ſeems to have been equal to the clear Diſtance between the Stone by the Letter I, and the Pit at the Letter K; as well as between the Stone by the Letter O, and the Pit at the Letter P; and theſe Pits are ſo ſituated

as

as to make Tangents to a Meridian Line, the North Pit lying on the Weſt Side, and the South Pit lying on the Eaſt Side of ſuch a Line.

THE Stone by the Letter I, is almoſt fallen down, and as ſuch I have delineated it's greateſt Side; the Stone by the Letter O, is in an erect Poſition, and four Feet high; the Stone by the Letter G is flat, and ſeems to have been laid with a Deſign that it's Surface ſhould be Level with the Surface of the natural Earth; and the Stone by the Letter R, is almoſt erect, it is about ſeventeen Feet high above the Ground, and it ſeems to have been eight Feet broad, and ſix Feet thick.

THIS Stone, as well as thoſe by the Letters I and O, I have ſhaded [e] with Ink of a lighter Colour than that with which I have ſhaded [f] the Stone by the Letter G; and theſe two Colours diſtinguiſh the erect Stones in the Body of the Work, together with thoſe in a Leaning Poſition, and ſuch as are buried in the Ground from thoſe that lye flat [g] on the Surface of the Earth, or on the Surface of other Stones in that Part of the Building.

BUT to make all theſe Colours more conſpicuous in the Body of the Work, and to point out to Your Lordſhip the Stones ſuſtained by ſome of the erect Pillars, I have herewith ſent You a finiſhed Plan of the Contiguous

e This the Engraver expreſſes by ſingle Hatching.
f This by double Hatching.
g The flat Stones are expreſſed by Dotting.

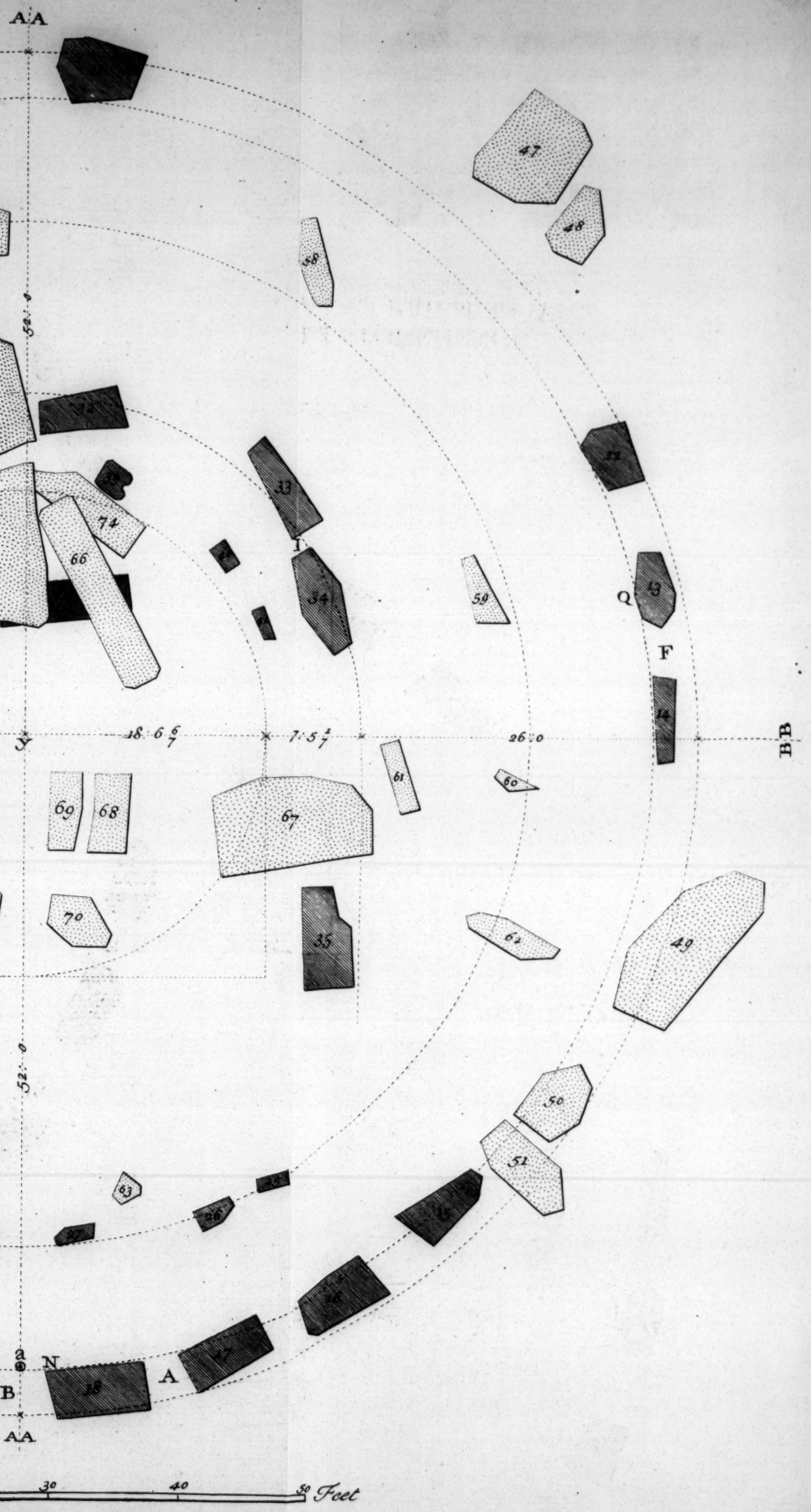
Stones

Stones of our Antiquity, Delineated by the ſame Scale with which I drew the Out Lines of thoſe Stones, and have diſengaged them from the Lines, Figures, and Dimenſions of the Survey; but at the ſame time have Circumſcribed them by the Periphery of a Circle of one hundred and four Feet Diameter, as in the Plan of the whole Work, and divided them in the middle by the Central Line A A, A A, as in the ſame Plan.

IN this Central Line I have exhibited the Station Staff I began my Survey with, by a Point in the Center of a ſmall Circle juſt under the Letter a; the Interſection of the ſame Line with the Line B B, B B, makes the Center of the Circle which the Body of the Work was intended to Form; and that Center is expreſſed by the Aſteriſm, juſt above the Letter y.

THE Figures 1,2,3,4, referring to the Points in the Plan of the whole Work between which the Baſe Lines were extended for diſcovering the Center of the Building, are, in this finiſhed Plan, anſwered by the Letters N, O, P, Q. And the erect Stones, with ſuch as appear in a Leaning Poſition, are numbred from One to forty one, both Incluſive; while the Stones that lye flat on the Surface of the Ground, or on other Stones, are numbred from forty two to ſeventy four incluſive; number ſixty ſix being the ROCKING STONE: But the flat Stone ſunk into the Earth towards the Center of the Work, and bearing the former, being broke in two Pieces, thoſe Pieces are numbred with ſeven

A Finish'd PLAN of the Contiguous Stones of CHOIR GAU
With the Lines applied to it for Discovering the original Form and
By JOHN WOOD, Architect, A.D.



IOIR GAURE, Vulgarly called STONEHENGE,
l Form and Size of the several Parts of the Work
itect, A.D. MDCCXL.

venty five, and ſeventy ſix; and they are ried ſo deep in the Ground that their Faces pear but juſt above the Surface of the Earth.

THE Stone number thirty two, leans a-inſt the Stone number thirty nine; the Stone mber ten, leans againſt the Stone number enty four; and the Stone number twenty, ans againſt the Stone number fifty two.

THE erect and leaning Stones from number e to eighteen, and the flat Stones from mber forty two to number fifty one ſeem belong to the firſt Row: Number twenty twenty ſeven, and number fifty three to ty three ſeem to belong to the ſecond Row: umber twenty eight to thirty five, and num-r fixty four to ſeventy one, ſeem to belong the third Row: And number thirty ſix to rty one, as well as number ſeventy two to venty four made part of the fourth Row:

To the ſeventy ſix Stones that appear in e fair Plan of the Contiguous Stones of ONEHENGE, Your Lordſhip will Obſerve at I have applied ſeveral Dotted Lines, be-es that which circumſcribes, and thoſe which vide them; and they are ſuch as I imagine e chief parts of the Work were at firſt de-ned to anſwer, or be ſet unto.

FOR the Application of theſe Lines I di-ded the one hundred and four Feet contain-in the whole Diameter of the Building from e to ſide, upon the Line B B, B B, into eight ual parts; and one of theſe parts I have ven to the firſt Row of Pillars, and the Void be-

tween thoſe Pillars and the ſecond Row; a ſecond part I have given to the clear Void between the ſecond and third Row of Pillars; and the remaining four parts I have given to that Portion of the Work which is contained within the extreme Limits of the third Row of Pillars: This Portion is again divided into ſeven equal Parts; five of which I have given to the clear Area in the Middle of the Work, and one to the double Row of Pillars about it, the Space between thoſe Pillars being included.

BY the Lines deſcribed in purſuance of this Diviſion, it muſt appear moſt manifeſt to Your Lordſhip, that the outward Row of Pillars were ſet by one Center, and not by two, at about three Feet five Inches from one another, as *Doctor Stukeley* inſinuates; that the ſecond Row of Pillars made the Periphery of a Circle Concentrick with the firſt; that the inward Part of the Work not only formed Portions of the Peripheries of Circles Concentrick with the outward Part, but Parallel Lines to each other, and almoſt the ſame to the Central Line of the whole Structure; and that therefore this part of the Building is neither an Hexagon as *Inigo Jones* is made to Deſcribe it, nor an Oval as *Doctor Stukeley* has endeavoured to demonſtrate.

PERHAPS Your Lordſhip will be ſurprized at the great Irregularity which appears in almoſt all the Pillars of this Work by the Dotted Lines that I have applied to them: But You

will

will ceaſe to be ſo when You conſider that in the moſt perfect Piece of Architecture *Rome* ever produced, the Porticoe of the Pantheon I mean, there are ſcarce any two Columns, or any two Intercolumnations equal and alike.

THIS, My Lord, I dont mention to excuſe the Workmen that reared up the Pillars in our Antiquity; but as an Inſtance to ſhew You how different it is to work upon the Ground with ponderous Materials, to what it is upon Paper with a Pen, or a Pencil: Beſides, the working to a Center is much more difficult than the working to a Line; and if we conſider the erect Stones of STONEHENGE as Pillars waſted by the Weather, as well as barbarous Hands, from more regular Forms into the Shapes we now ſee them, it will very much abate our Ideas of Irregularity in the preſent Poſition of them.

THE Stones that compoſe the firſt Line of Pillars are of a Light Colour, and about fourteen Feet high above the Surface of the Ground in ſome parts of the Work, in others about thirteen Feet: The Stones that compoſe the ſecond Line of Pillars are of a Dark Colour, and of different Altitudes, the Pillar number twenty one in my finiſhed Plan of the Contiguous Stones being the higheſt, and ſtill riſing ſix Feet: The Stones that compoſe the third Line of Pillars are of the ſame Light Colour with the Stones of the firſt Line, and they are of different heights; for the great

tween thoſe Pillars and the ſecond Row; a ſecond part I have given to the clear Void between the ſecond and third Row of Pillars; and the remaining four parts I have given to that Portion of the Work which is contained within the extreme Limits of the third Row of Pillars: This Portion is again divided into ſeven equal Parts; five of which I have given to the clear Area in the Middle of the Work, and one to the double Row of Pillars about it, the Space between thoſe Pillars being included.

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THE Stones that compoſe the firſt Line of Pillars are of a Light Colour, and about fourteen Feet high above the Surface of the Ground in ſome parts of the Work, in others about thirteen Feet: The Stones that compoſe the ſecond Line of Pillars are of a Dark Colour, and of different Altitudes, the Pillar number twenty one in my finiſhed Plan of the Contiguous Stones being the higheſt, and ſtill riſing ſix Feet: The Stones that compoſe the third Line of Pillars are of the ſame Light Colour with the Stones of the firſt Line, and they are of different heights; for the great

Parallel Pillars riſe about ſixteen Feet and a half, the next double Pillars of that Line riſe about a Foot more, and the Pillar, number thirty two, is about two and twenty Feet high: And the Stones that compoſe the fourth Line of Pillars are of the ſame Dark Colour with the Stones of the ſecond Line, and, like them, are of different Altitudes; the Pillar, number forty, being one of the higheſt, and ſtill riſing eight Feet.

BY all theſe different Altitudes Your Lordſhip may perceive, that the outward Line of Pillars roſe very near to one and the ſame Line at Top, and that the Pillars, or Coupletts of Pillars, in the third Row roſe above one another as the Work retreated from the Eaſtward to the Weſtward, though not in the manner *Doctor Stukeley* deſcribes it in the twenty ſixth and twenty ſeventh Pages of his Book; neither are the Pillars ſo high as he affirms them to be, ſome by a full Yard!

THE Voids between the Stones that compoſe part of the firſt Row of Pillars, and marked with the Letters A, B, C, D, E, and F, in my finiſhed Plan of the Contiguous Stones, are covered with great Tranſom Stones bearing on the Tops of the Pillars on each ſide thoſe Voids; and the Voids between the Stones that compoſe part of the third Row, and marked with the Letters G, H, and I, are covered in the ſame Manner: So that the Stones of this Work now borne up aloft by others are nine in number; and theſe being added to the

ſeventy

ſeventy ſix expreſſed in my Plan, make the Stones at this time in the Body of the Fabrick amount to eighty five in Number; to which, if we add the four detached Stones by the Letters G, I, O, and R, in the Plan of the whole Work, we ſhall have the compleat TALE of all the Stones of STONEHENGE in defiance of the Magical Spell that hath hitherto been imagined, by the Vulgar, to render them UNTALEABLE.

THE Tranſom Stones over the Voids A, B, C, D, E, and F, as well as the Tranſom Stones over the Voids G, H, and I, are of the ſame Light Colour with the erect Stones that ſuſtain them; and the Tranſom Stones that reſt on the Pillars of the outward Row, are about two Feet ſix Inches high, but thoſe that reſt on the Pillars of the third Row are about ten Inches more in heighth.

THE Stones in the Conſtituent parts of this Work dont appear to have been ever wrought to their Truth: For the very Tranſom Stones, which were naturally one thicker than the other, are only worked on their Beds juſt over thoſe parts of the Pillars on which they were to bear; the reſt over the Voids was left unwrought, as the Tranſom Stones over the Voids B, and F, plainly demonſtrate.

THIS Defect of Workmanſhip, in the Tranſom Stone over the Void B, is, in the Opinion of *Doctor Stukeley*, not only a great Beauty, but an admirable Contrivance; and therefore that Gentleman was ſo particular as to employ one

Abraham Sturges a jobing Bricklayer and Maſon of *Ambresbury*, whom he ſtiles an Architect, to help him meaſure it in the Preſence of the learned *Heneage* Lord *Winchelſea*, as the *Doctor* himſelf aſſures us in the fiftieth and fifty firſt Lines of the eighteenth Page of his Book; adding further, that it's middle Length is eleven Feet ten Inches, it's Heighth two Feet eleven Inches; and it's Breadth three Feet nine Inches.

STONEHENGE appears now before Your Lordſhip DESCRIBED with all the Certainty the Nature of the Ruins will admit of without deſcending into ſuch minute particulars as would only tire Your Patience to read; I ſhall therefore endeavour

To

RESTORE the VENERABLE REMAINS

to their antient State; or rather to the State intended by the Architect of the Work; whoſe Deſign was ſo far from being compleated, that I have many reaſons to think the firſt Builders of STONEHENGE did not Perfect ſo much as any one ſingle part of the whole Fabrick: For ſuppoſe, My Lord, the outward Line of Pillars compleat, with Tranſom Stones on them, Mortaiſed and Tennoned together in the manner *Doctor Stukeley* deſcribes it in the eighteenth Page of his Book; to which I ſhall add, that the Joints of thoſe Tranſom Stones were made Angular in the Middle, one Convex, the other

other Concave, What Accident by Time or Weather could break the Bond of the Work? And if broken by any ſuch Accident, How happens it that the Tranſom Stones over the Voids K, L, and M, in the finiſhed Plan of the Contiguous Stones of this Work are gone, and thoſe over the Voids A, B, C, D, and E, are left?

I would further ask, if the three Tranſom Stones over the Voids K, L, and M, were hoiſted out of their places, and then taken down for Uſe, How much leſs would the Labour have been to pull down the Pillars, or one Tranſom Stone after another? If the broken Stone, number ſixty four, ſixty five, was ever erect, and coupled with the leaning Pillar number thirty two, and if theſe ſuſtained the ROCKING STONE, number ſixty ſix, How came the firſt Pillar in it's fall to run backward above ten Feet from the place where we are to ſuppoſe it's antient Baſis? How came the ſecond Pillar to be preſerved in it's preſent Leaning Poſture by the little Pillar, number thirty nine, and this Pillar not to be ſo much as moved out of it's Perpendicular Poſition by the Shock it muſt have received by the Fall of the other againſt it? How came the Tranſom Stone in it's Fall from the Top of the Pillars of two and twenty Feet high to pitch ſo upon an Equilibrium on the end of the flat Stone, number ſeventy five, as to be moved with the force of a Man's finger, inſtead of breaking that Stone to Atoms by it's Fall: Or how came

came it to pitch on it's Edge whole and unfractured as we now ſee it?

THESE and many more Queſtions, will ſhew us, that the whole Work was never compleat; and therefore when we reflect on the Nature of the Ruins it will be apt to make one pronounce STONEHENGE the BABEL of it's BUILDERS, were it not, My Lord, for theſe evident Truths, that Sacred Works in almoſt every Age of the World, and in almoſt every Country, have been purpoſely left unfiniſhed to draw the Bounties of well diſpoſed People towards compleating them; and that the moſt exquiſite Rules obſerved by the Antients in the Proportion of their Plain Columns, and in their Intercolumnations, are, in this Work, minutely obſerved; though partly diſguiſed, I mean the Proportion of eight Diameters for the Columns, and the Euſtyle for the Intercolumnations.

THIS manner of Intercolumnation directs, that the diſtance between the Columns ſhall be juſt twice as much as the Diameter of the Column, and a fourth part more; or juſt a fourth part of the heighth of the Column, by which the Void, or Intercolumnation, becomes a Figure of four Diameters high.

ACCORDINGLY we find the Voids between the exterior Pillars of STONEHENGE to be four Diameters high; for that Line of Pillars being ninety ſeven Feet Diameter in the Clear, and with the Pillars one hundred and four Feet, the Diameter to the Middle of thoſe Pillars be-

becomes juſt one hundred Feet and ſix Inches; and the Circumference of a Circle of that Diameter amounts to about three hundred and fifteen Feet eight Inches: The Pillars were undoubtedly deſigned to be ſeven Feet broad, three Feet ſix Inches thick, and thirty in Number: Now divide three hundred and fifteen Feet eight Inches into thirty equal parts, and each part will amount to ten Feet ſix Inches and about a Quarter; by which it appears, that the Intercolumnation in the Periphery of this Circle was three Feet ſix Inches broad; and as the Pillars are in ſome Places fourteen Feet high, ſo the Void is in Breadth the one fourth part of it's heighth.

AGAIN, the Surface of the Pillars of the Outward Line appear as double Squares in Front; and as Quadruple Squares in Flank; of the former of which Figures the Faces of all the Pillars of the third Line ſeem to have been intended, the two next the Central Line of the Work excepted; and theſe ſeem to have been deſigned to anſwer triple Squares in Front.

MOREOVER if we take a couple of Pillars of one and twenty Inches Square from each Side of every Pillar of the outward Row, and ſuppoſe the remainder Voids, then the Periphery or out Line of this Work will appear with double Pillars in Flank, each of one and twenty Inches Square; and in Front we ſhall ſee Plain Pillars of eight Diameters high, with Voids between them of Quadruple Squares:

In

In Effect, we ſhall ſee Intercolumnations of the Euſtyle Kind in reſpect to the Altitude of the Pillars; and of the Syſtyle Kind in reſpect to the Diameter of the ſame Pillars.

WE may therefore turn the Tables, and inſtead of calling STONEHENGE the BABEL of its BUILDERS, pronounce it the MONUMENT of their CRAFT; as ſuch, My Lord, I ſhall, in its proper place, particularly ſpeak of the ROCKING STONE, number ſixty ſix; a Stone that ſeems to have given Name to the whole Region wherein our Antiquity is Situated.

THE outward Line of Pillars in the Body of the Work, conſidered as the Periphery of a Circle, was manifeſtly compoſed, or intended to be compoſed of thirty in Number, for thoſe that ſtill remain anſwer ſuch a Diviſion: And the ſecond Line of Pillars, conſidered alſo as the Periphery of a Circle, Concentrick with the firſt Line, ſeems to have been compoſed of nine and twenty in Number, ſince the Pillars now remaining in it anſwer that Diviſion, and no other as I could find by innumerable Trials: The third Line of Pillars conſidered partly as the Periphery of a Circle, and partly as a Right Line, was compoſed of ten in Number: And the inner Line of Pillars conſidered alſo partly as the Periphery of a Circle, and partly as a Right Line, Concentrick with the former where Curved, and Parallel where Strait, ſeems to have been compoſed of nineteen in Number; ſince the Pillars remaining in it anſwer that very Diviſion.

O

OF the Lines thus conſidered, and thus compoſed, I have ſent Your Lordſhip a Plan to exhibit to You, at one View, the Ground Work of the contiguous Stones of STONEHENGE, in the perfect State they ſeem to have been intended by the Architect of the Work.

THE four Pillars of the outward Line now ſtanding two on each Side the middle Aperture in the front of the Fabrick in this perfect Plan ſuſtain Tranſom Stones; the next Pillar to the left, Number three, is quite Inſulate; the two Pillars next to it, Number four, and Number five, ſuſtain a Tranſom Stone; the Aperture next them is uncovered; the Aperture beyond that is alſo Covered; and if we reckon on, the other Apertures in the Remainder of the Out Line of the Circle will appear to have been alternately covered to the Aperture next the Pillar, Number twenty ſeven; ſince the Sixteenth has ſtill a Tranſom Stone over it.

THUS, My Lord, this whole Line being conſidered as divided into parts, thoſe parts made a Tetraſtyle in the Front of the Fabrick, a ſingle Pillar on each ſide of that Tetraſtyle, and twelve diſtinct Duoſtyles in the Remainder of the Periphery of the Circle. From hence we may account for the diſcontinuation of the Tranſom Stones; and, with the higheſt probability, conclude, that the Builders of the Work did not intend to continue them; or at leaſt not with Similiar Stones.

IT is now eighteen Years, and as much more as ſince Auguſt laſt, that *Doctor Stukeley* ex-

In Effect, we ſhall ſee Intercolumnations of the Euſtyle Kind in reſpect to the Altitude of the Pillars; and of the Syſtyle Kind in reſpect to the Diameter of the ſame Pillars.

WE may therefore turn the Tables, and inſtead of calling STONEHENGE the BABEL of its BUILDERS, pronounce it the MONUMENT of their CRAFT; as ſuch, My Lord, I ſhall, in its proper place, particularly ſpeak of the ROCKING STONE, number ſixty ſix; a Stone that ſeems to have given Name to the whole Region wherein our Antiquity is Situated.

THE outward Line of Pillars in the Body of the Work, conſidered as the Periphery of a Circle, was manifeſtly compoſed, or intended to be compoſed of thirty in Number, for thoſe that ſtill remain anſwer ſuch a Diviſion: And the ſecond Line of Pillars, conſidered alſo as the Periphery of a Circle, Concentrick with the firſt Line, ſeems to have been compoſed of nine and twenty in Number, ſince the Pillars now remaining in it anſwer that Diviſion, and no other as I could find by innumerable Trials: The third Line of Pillars conſidered partly as the Periphery of a Circle, and partly as a Right Line, was compoſed of ten in Number: And the inner Line of Pillars conſidered alſo partly as the Periphery of a Circle, and partly as a Right Line, Concentrick with the former where Curved, and Parallel where Strait, ſeems to have been compoſed of nineteen in Number; ſince the Pillars remaining in it anſwer that very Diviſion.

O

OF the Lines thus conſidered, and thus compoſed, I have ſent Your Lordſhip a Plan to exhibit to You, at one View, the Ground Work of the contiguous Stones of STONEHENGE, in the perfect State they ſeem to have been intended by the Architect of the Work.

THE four Pillars of the outward Line now ſtanding two on each Side the middle Aperture in the front of the Fabrick in this perfect Plan ſuſtain Tranſom Stones; the next Pillar to the left, Number three, is quite Inſulate; the two Pillars next to it, Number four, and Number five, ſuſtain a Tranſom Stone; the Aperture next them is uncovered; the Aperture beyond that is alſo Covered; and if we reckon on, the other Apertures in the Remainder of the Out Line of the Circle will appear to have been alternately covered to the Aperture next the Pillar, Number twenty ſeven; ſince the Sixteenth has ſtill a Tranſom Stone over it.

THUS, My Lord, this whole Line being conſidered as divided into parts, thoſe parts made a Tetraſtyle in the Front of the Fabrick, a ſingle Pillar on each ſide of that Tetraſtyle, and twelve diſtinct Duoſtyles in the Remainder of the Periphery of the Circle. From hence we may account for the diſcontinuation of the Tranſom Stones; and, with the higheſt probability, conclude, that the Builders of the Work did not intend to continue them; or at leaſt not with Similiar Stones.

IT is now eighteen Years, and as much more as ſince Auguſt laſt, that *Doctor Stukeley* ex-

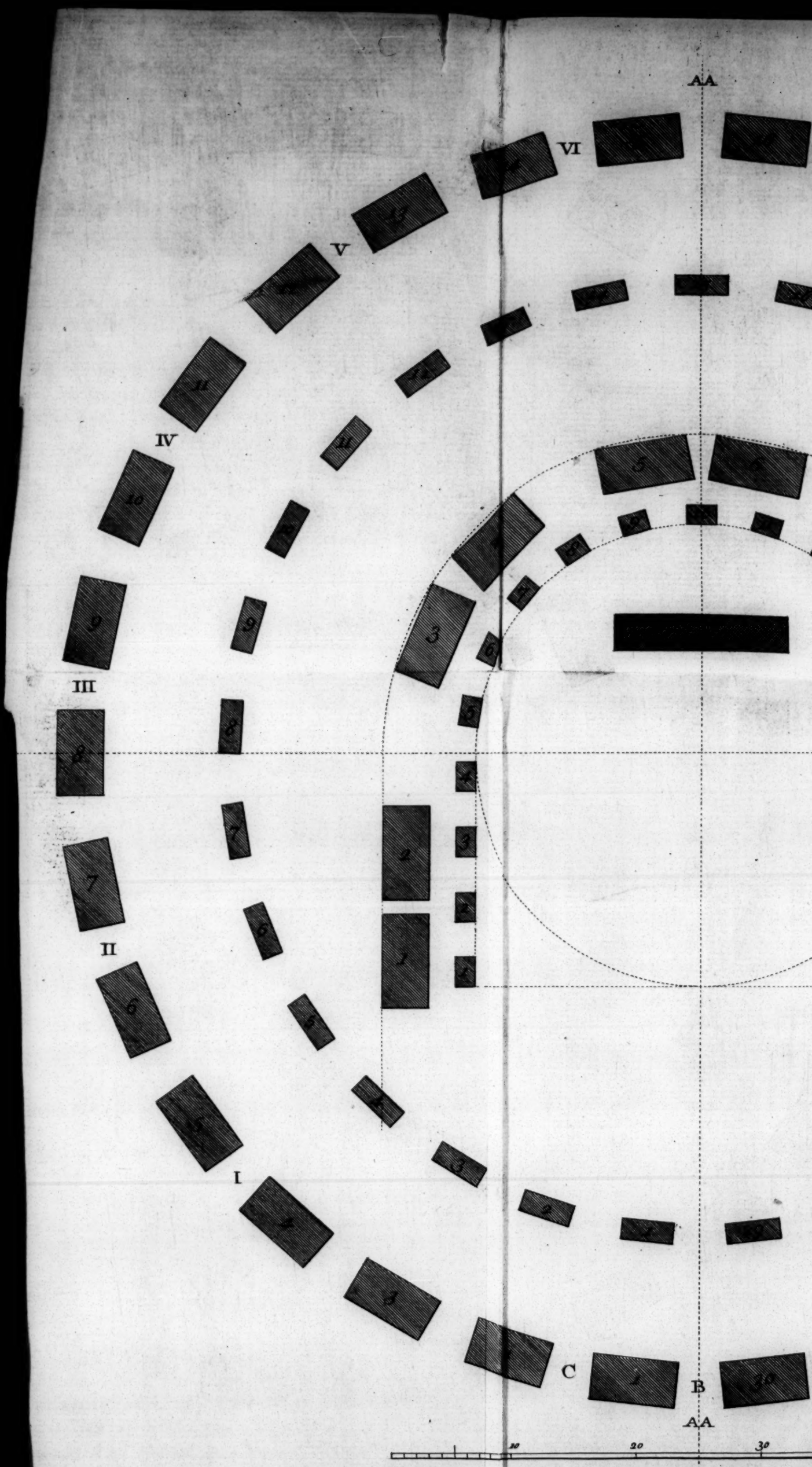
preſſed in his inward View of STONEHENGE from the North, the Stone, Number twenty bearing againſt the Stone, Number fifty two in my finiſhed Plan of the Contiguous Stones and this flat Stone being of the Tranſom Kind as having two Sockets in it, and being of a dark Colour, is a Teſtimony ſufficient to make me conclude that the ſecond Line of Pillars bore Tranſom Stones.

THAT the Double Pillars of the third Line bore Tranſom Stones alſo, is very evident but the Pillars of the fourth Line dont ſhew the leaſt appearance of their ever having ſuſtain'd any thing but their own weight.

THE Altitude of the Pillars in this fourth Row ſeems to have been juſt half the Altitude of the Pillars behind them; and the Pillars of the ſecond Row ſeem to have riſen juſt half as high as the Pillars of the firſt Row.

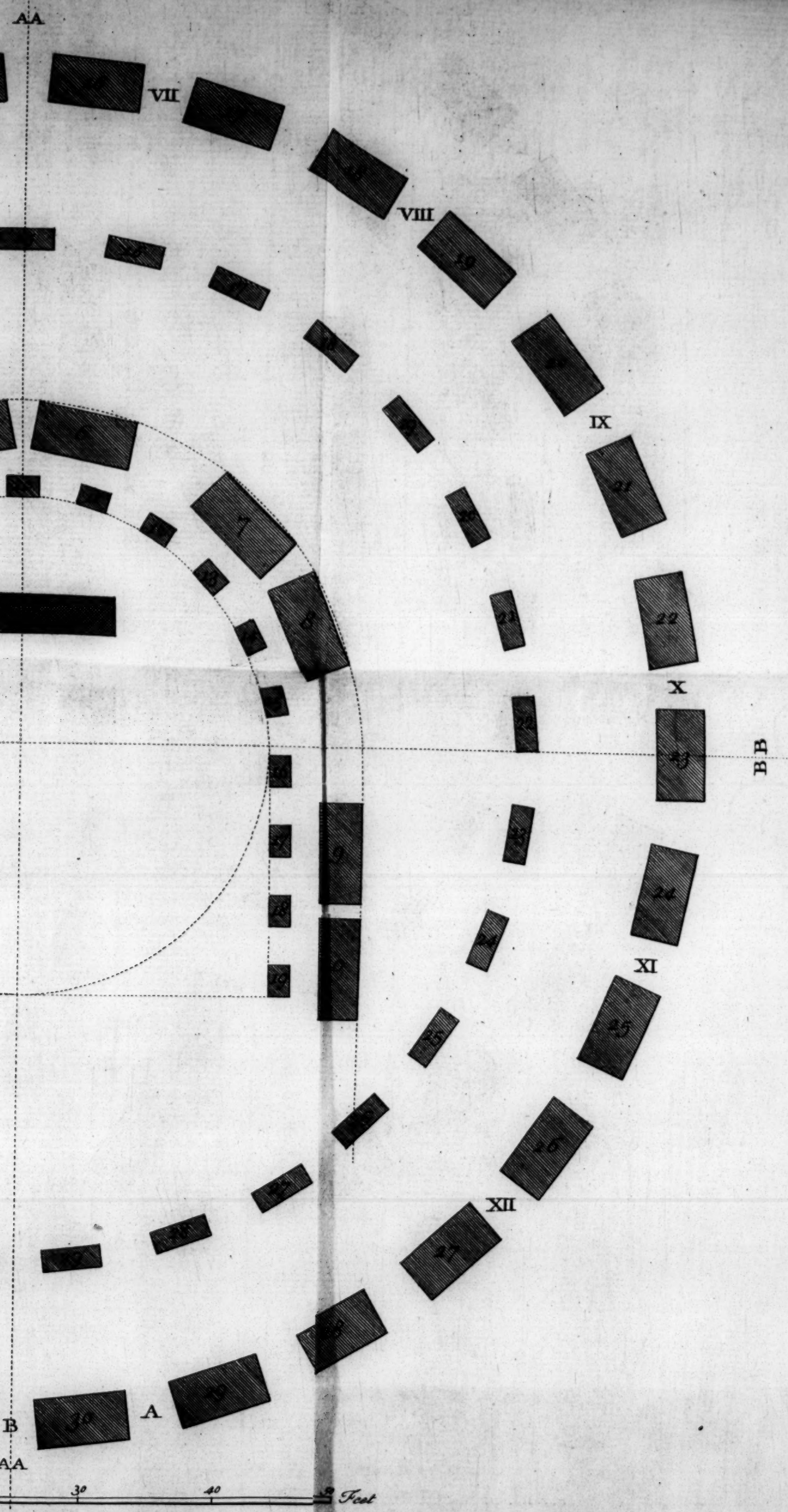
I have many Reaſons to believe that the ſame Intercolumnation was intended, generally, in the ſecond Row of Pillars, in reſpect to the breadth of thoſe Pillars, and the breadth of the Voids between them, as appears to have been executed in the firſt Row; and that the ſmaller Pillars of the whole Fabrick were made of different Breadths, Thickneſſes, and even Shapes according as the Things varied from each other which thoſe Pillars were intended to point out: For the Pillar Number thirty nine, in the finiſhed Plan of the Contiguous Stones, but the eleventh Pillar of the fourth Row in the perfect Plan of thoſe Stones,

is



A PLAN of the Contiguous Stones of CHOIR GAUR

In the perfect State they seem to have been Intend



R GAURE, Vulgarly called STONEHENGE,
een Intended by the Architect of the Work.

f a different Shape to any of the Pillars now
aining in the Work.

NOTWITHSTANDING all this I have, in my
fect Plan, made the Pillars of the ſecond
w Similar with one another; and I have
de the Breadth of the Voids equal to the
adth of the Pillars: I have likewiſe made
Pillars of the fourth Row Similar with one
other; and I have made the Breadth of the
ids equal to the Breadth of the Pillars, and
fourth part more: For all this, My Lord,
ems to have been the Intention of the Archi-
ct of the Work.

THE Body of STONEHENGE, thus RESTORED
it's perfect State, cant be conceived other-
iſe than as a moſt Beautiful, as well as a moſt
agnificent Structure; for in reſpect to the
rſt Character What could be more pleaſing
the Eye than the different Colours of the
one, and placing the Light and Dark Pillars
alternate Rows? And in reſpect of it's ſe-
ond Character, What could appear more Ma-
ſtick than a Fabrick whoſe parts gave *Henry*
f *Huntington*, and ſome other Monkiſh Wri-
rs, the Idea of Gates to Capital Buildings;
nd from thence to deſcribe STONEHENGE as
Structure compoſed of Stones of a wonder-
ul Size, and ſo raiſed up as to appear like
uch Gates elevated upon one another?

THE Exterior Works of STONEHENGE ſeem
o be ſo well preſerved, and the Uniformity
n them is ſo great, that if we ſuppoſe the
tone by the Letter I, in the Plan of the whole

Work, to be erect, then all the detached parts will appear as COMPLEAT as the natural Effects of time and Weather could well admit; and their firſt Form may be conceived by their Delapidated Shape.

STONEHENGE, whether conſidered in it's Ruins, or RESTORED to the perfect State I have thus pointed out, has ſo much Regularity in the general Diſpoſition of it, that the Work would appear to me as a Wonderful production of the *Roman* Art and Power, if *Britain*, in the moſt early Ages of the World, had not been Famed, and ſoon obtained ſuch a Place in Hiſtory, for the Learning of her Natives, as to make them appear capable of performing greater Things before the riſe, even of the *Grecian* Empire. This, My Lord, claims our utmoſt Endeavours to EXPLAIN her antient Works, eſpecially ſuch as carry with them the Appearance of Art, and infinite Labour; and therefore I ſhall adventure to lay before You the Subſtance of what I have collected

To

EXPLAIN the Works of STONEHENGE

as a Publick Building whoſe venerable Remains will always ſhine with the Characters of Art and immenſe Labour amongſt thoſe of the proudeſt Structures that antiently graced the *Britiſh* Empire: Structures that drew the *Gallick* Druids into our Iſland long before *Cæſar* advanced

advanced the *Roman* Eagle to our Shoar; and Structures that *Egypt* herſelf might glory in, amidſt her choiceſt Examples of Architecture.

How ſtupendous the publick Buildings of the antient *Britons* were, and how much above the Ideas of Mankind in general the performance of them was, ſeems every where to be handed down to the preſent Age: Common Tradition, and even Hiſtory itſelf, making the Devil, Conjurers, or Giants to be the Artificers who performed them.

THE Giants of old, the Devil and *Ambroſe Merlin*, the Conjurer, are ſeverally allowed a Share in the Works of STONEHENGE; and the chief Writers upon it make the Building either a Temple Sacred to ſome God or Goddeſs; or a Monument raiſed in Honour of the Dead.

MR. *John Aubrey* in his Introduction to the Survey and natural Hiſtory of the North Diviſion of *Wiltſhire*, dated at *Eſton Pierſe* the twenty eighth of April, in the Year of our Lord 1670, tells us, that it was a Temple belonging to the antient *Britons*, whoſe Prieſts were the Druids; and Mr. *Andrew Paſchal*, in a Letter to the ſame Mr. *Aubrey*, bearing date from *Briſtol* the ſecond of December A D, 1689, mentions an Anonymous Author who, in a Manuſcript Diſcourſe upon STONEHENGE, declares it to have been erected to *Anaraith* the old *Britiſh* Goddeſs of Victory in a bloody field there won by illuſtrious *Stunings* and his *Cangick* Giants from *Divitiacus* and his *Belgæ*; that Captives and Spoils were ſacrificed in the

Temple

Temple to the Idol in whoſe Honour it was built; and that the Stone in the middle, i. e. Number ſeventy five, and Number ſeventy ſix, in my finiſhed Plan of the Contiguous Stones, was the Altar.

BUT the Author of the BRITISH HISTORY from *Brute* down to the death of *Cadwallader*, will have it a Monument of much younger date, and tells us it was erected by *Ambroſe Merlin* in the Reign of *Aurelius Ambroſius* to eternalize the Treachery of *Hengiſt* the *Saxon* General in Maſſacreing the chief Patriots of the *Britiſh* Nation on the Spot of Ground where the Fabrick ſtands upon the Calends of May, about the Year of Chriſt four hundred and ſeventy four.

THAT Spot of Ground appears in our oldeſt Records to have borne the Name of *Mount Ambre*; and the Author of the BRITISH HISTORY ſays it was ſo named from one *Ambrius*, who, on that Hill, not only founded a Monaſtery, but preſided in it as the firſt Abbot. Our author adds, that at this Monaſtery there was a Convent that maintained three hundred Friars; that *Ambrius*, was the reputed Founder of it; and that *Hengiſt* having deſired a friendly Meeting with *Vortigern*, the King appointed the Monaſtery of *Ambrius* for that purpoſe.

"AT this Meeting, ſays the *Britiſh* Hiſto-
"rian, the *Saxons* treacherouſly aſſaſſinated
"four hundred and ſixty Barons and Conſuls;
"after which the Bodies of the Slaughtered
"*Britons* were interred in a burying Place near

"the

"the Monaſtery where they had received their "deaths; and *Aurelius Ambroſius* going to ſee "the Sepulchre ſoon after he had mounted the "*Britiſh* Throne, the King not only ſhed Tears "at the Sight of it; but reſolved to perpe-"tuate the Memory of that Peice of Ground "which was honoured with the Bodies of ſo "many noble Patriots, that died for their "Country, with ſome noble Monument."

"IN order to this, continues the *Britiſh* "Hiſtorian, the King, after ſummoning toge-"ther ſeveral Carpenters and Maſons, com-"manded them to employ the utmoſt of their "Art in contriving a proper Structure; but "they, out of Diffidence of their own Skill, "refuſing to undertake it, *Merlin*, who had "been the Prophet of *Vortigern*, was ſent for "to exerciſe his Ability; and he immediately "adviſed *Aurelius* to ſend for the GIANTS "DANCE in *Killaraus*, a Mountain in *Ireland*: "For there is, ſays he, a Structure of Stones "there, which none of this Age could raiſe, "without a profound Knowledge of the Me-"chanical Arts. They are Stones of a vaſt "Magnitude and wonderful Quality; and if "they can be placed here, as they ſtand there, "they will remain for Ever."

"THOSE Stones, continues *Merlin*, are Myſ-"tical, and of a Medicinal Virtue. The Giants "of old brought them from the fartheſt Coaſts "of *Africa*, and placed them in *Ireland*, while "they inhabited that Country. Their Deſign "in this was to make Baths in them, when

"they

"they ſhould be taken with any Illneſs: For "their Method was to waſh the Stones, and "put their Sick into the Water, which infal- "libly cured them. With the like Succeſs they "cured Wounds alſo, adding only the Applica- "tion of ſome Herbs[h]; and there is not a Stone "there, concluded *Merlin*, which has not ſome "healing Virtue."

THE *Britiſh* Hiſtorian proceeds with telling us that "*Aurelius* forthwith ſent his Brother, "*Uther*, attended with fifteen thouſand young "Men, under the direction of *Merlin*, for "theſe wonderful Stones; and at their Arrival "at the Place where they ſtood *Merlin* bid the "Men try their Force and ſee whether Strength "or Art could do more towards taking them "down. The Command was no ſooner given, "than ſome of the young Men who had pre- "pared Cables, others who had provided ſmall "Ropes and ſome who had furniſhed them- "ſelves with Ladders for the Work applied "thoſe Implements to the ſeveral parts of the "Building, and, with one Accord, the whole "Army attempted the Removal of the GIANTS "DANCE; but all to no purpoſe. *Merlin*, laugh- "ing at their vain Efforts, then began his own "Contrivances; and when he had placed the "Engines in their proper order which he

h SELAGO, SAMOLUS and VERVAIN according to *Pliny* l. 24. c. 11. and l. 25. c. 9. were Herbs greatly eſteemed by the DRUIDS; who made Uſe of the firſt as a preſervative againſt all hurtful Accidents; of the ſecond to ſecure Cattle from Diſeaſes; and of the third in caſting Lots, telling Fortunes, and predicting future Events.

"thought

"thought neceſſary for the Work, he took "down the Stones with incredible Facility; "and withal gave Directions for carrying them "to *Mount Ambre*."

"THE Stones were no ſooner brought to "this Mountain than the King ſummoned to "it the Biſhops, the Abbots, and the People "of all other Orders and Qualities from every "part of *Britain* to celebrate, with Joy and "Honour, the Setting of them up: And when "the Parties were all aſſembled, *Aurelius*, with "royal Pomp, celebrated the Feaſt of Pente-"coſt, the Solemnity whereof he continued "the three following Days. In the mean time "the King having beſtowed all Places of Ho-"nour that were vacant on his Domeſticks as "Rewards for their good Services, he next "ordered *Merlin* to go to Work upon the "Monument, and Rear up the Stones, that "were prepared for it about the Sepulchre of "the ſlaughtered *Britons*; which he forthwith "did in the ſame Form as they had ſtood in "the Mountain *Killaraus*; and, as the *Britiſh* "Hiſtorian concludes, thereby gave a mani-"feſt proof of the Prevalence of Art above "Strength."

TRADITION varies from Hiſtory, in the Sto-ry touching the Removal of this Monument from the Mountain of *Killaraus*, to that of *Ambrius*, and delivers it to this brief Effect. "The Prophet, *Merlin*, deſirous of having a "Parcel of Stones which grew in an odd Sort "of Form in a Backſide belonging to an old

"Woman in *Ireland*, tranſported from thence "to one of the Hills of *Salisbury Plain*, em- "ployed the Devil upon the Work; who, the "Night after, dreſſing himſelf like a Gentle- "man, and taking a large Bag of Money in "his hand, preſented himſelf before the good "Woman as She was ſitting at her Table, and "acquainted her of the Purchaſe he was come "to make; the Fiend, at the ſame time, pour- "ing out his Money on the Board before her, "and offering her as much for her Stones as "ſhe could reckon while he ſhould be taking "them away."

"THE Money was all in odd ſorts of Coins, "ſuch as four penny half penny Pieces, nine "penny Pieces, thirteen penny half penny "Pieces, and the like; but nevertheleſs the "Devil's propoſal ſeemed ſo very advanta- "gious, that, notwithſtanding the Difficulty "there would be in reckoning the Money, the "Old Woman could not avoid complying with "it, as She imagined the Removal of her "Stones by a ſingle Man would be a Work of "almoſt infinite Time, and that She ſhould be "able to tell as much Money while it ſhould "be about as would make her as Rich as a "Princeſs: But the Bargain was no ſooner "made, and She had no ſooner laid her Fin- "ger upon a four penny half penny Coin than "the Devil, with an audible Voice, cried out, "hold, and ſaid, the Stones are gone: The "Old Woman diſregarding what he ſaid, how- "ever peeped out into her Backſide, and, to

"her

"her great Amazement, it was even ſo as Sa-
"tan had ſpoken; for the common Deceiver
"of Mankind, in an Inſtant, took down the
"Stones, bound them up in a Wyth, and con-
"veyed them to *Salisbury Plain*; but juſt be-
"fore he got to *Mount Ambre*, the Wyth ſlack-
"ened; and as he was croſſing the River Avon
"at *Bulford*, one of the Stones dropped down
"into the Water, where it lyes to this very
"hour; the reſt were immediately Reared up
"on the Spot of Ground deſtined by *Merlin*
"for them; and the Devil, pleaſed with the
"Accompliſhment of his Work, declared, upon
"fixing the laſt Stone, that no body ſhould be
"ever able to tell how the Fabrick, or any of
"the Parts of which it is compoſed, came
"there."

"A Friar, who had lain all the Night con-
"cealed near the Building, hearing the Devil's
"Declaration replied to it by ſaying, *That is*
"*more than thee canſt tell*; which put Satan
"into ſuch a Paſſion, that he ſnatched up a
"Pillar and hurled it at the Friar with an In-
"tention to bruiſe him to Dirt; but he run-
"ning for his Life, the Stone in its fall, only
"reached his Heel, and ſtruck him in it, the
"Mark of which appears in that Pillar even
"unto this day."

THIS Story, how ridiculous ſoever it may appear in the BRITISH HISTORY, lately tranſlated into *Engliſh* from the *Latin* of *Jeffrey* of *Monmouth*, or from the Mouths of the Credulous, ſeems nevertheleſs, My Lord, to have

theſe Truths diſguis'd in it, That the Founder of STONEHENGE was the Chief PROPHET of the Iſland; that the Form of the Fabrick was copied from another Structure of the ſame Kind at a great diſtance from it; that the Stones were purchaſed and fetched from a remote Mountain where a Fabrick likewiſe of the ſame Kind ſtood; that the tranſporting them from that Hill to *Mount Ambre*, and there ſetting them up was the Labour of fifteen thouſand luſty young Men, ſupplied with proper Engines, and directed by a Perſon that was very skillful in the Mechanical Powers; that the Work was never compleat; that the Stones thus removed and ſet up were not only Myſtical and of a wonderful Nature, but originally brought to the Mountain from which *Merlin* fetched them by a wiſe Race of People that ſettled themſelves there with a Deſign to make BATHS, and act the part of PHYSICIANS in the Cure of the Sick and Wounded; that the Calends of May, as well as the Feaſt of Pentecoſt, were peculiarly obſerved at STONEHENGE, where there was a College that maintained no leſs than three hundred Prieſts; and that the Structure from which the Fabrick was copied had a Prieſteſs belonging to it, ſuch, no doubt, as belonged to the Delphick Temple in *Greece*; a Temple, My Lord, of *Britiſh* Inſtitution as I ſhall hereafter make appear to You by the moſt irrefragable Circumſtances.

IN the mean time I ſhall, in my attempts to EXPLAIN STONEHENGE, endeavour to point out to

to Your Lordſhip the very Structure from which it was copied, and the Place from whence the Stones were fetched; for what Purpoſe it was erected; the Names it bore; and the Time when it was built, beginning with

The STRUCTURE

from which STONEHENGE was Copied; and the

PLACE

from whence the Materials were Fetched;

FOR the Stones in this Work are by no means Factitious and made on the Spot as ſome, contrary to Hiſtory and Tradition, believe; the Marks of Nature are manifeſt and abundant in them, and therefore it is needleſs to offer Your Lordſhip any Reaſons to refute the vulgar Opinion touching this Point.

THERE is no doubt but that the BRITISH HISTORY, if conſtrued literally, will, in many Places, appear meer Fable and Romance: By *Ireland* therefore I don't ſuppoſe the Author of that HISTORY meant the Iſland that now goes under that Name; but ſome Region of *Britain* that went under a name of the ſame Import with one of the Names of *Ireland*.

OUR learned Antiquary, Mr. *Camden*, and his Tranſlators, inform us that one of the moſt antient

antient Names of *Ireland* was *Tirvolac*, or *Fer-bolug*, ſignifying People of *Belgia*; that another was *Totidanan*, or *Tuah-de Danan*, ſignifying *Danonian* People; and that a third was *Banno*, or *Bannagh*, importing a Region that was Sacred, Bleſſed, or Holy.

Now, My Lord, from ſome Structure in a Diſtrict of Country thus eſteemed Sacred, or Inhabited by a Colony of the *Belgæ*, or *Danmonii*, the Builders of STONEHENGE copied that Fabrick: And from *Killaraus*, a Mountain of the People of *Belgia*, the PROPHET who had the Superintendance of the Work fetched all the light coloured Stones that were made uſe of in the Building.

THAT the Country round about the Hot Springs in *Somerſetſhire* was eſteemed Sacred in antient Times, ſeems evident from the Name of *Bannagh*, corruptly wrote *Bannar*, given to the Hill that terminates, to the North Eaſtward, the Vale of BATH; and, at the diſtance of about two Miles and a half from the Hot Springs, marks the Place of the Riſing Summer Sun. BATH, as well as STANTONDRUE, was ſituated in the Body of the *Belgick* Kingdom in *Britain*; and both Places were adorned with Works of the ſame Kind with thoſe of STONEHENGE.

THE Diameter of the Body of this Structure is juſt one hundred and four Feet, as hath been already obſerved; and the Area about it, including the firſt Bank of Earth, is of the ſame Breadth: So that this Part of the whole

whole work is three hundred and twelve Feet in Diameter, or thrice the Diameter of the Body of the Fabrick; and this is environed with a Ditch, and a Second Bank of Earth.

Now, My Lord, be pleaſed to look upon the Deſcription I ſent You of the Temple of the Moon at STANTONDRUE, and You will find the Diameter of that Fabrick to be juſt one hundred and two Feet; that it is ſurrounded with a Court, or Area, ſomewhat more in Breadth than the Semi Diameter of the Temple; that this Court, or Area, is incloſed with a treble Porticoe, whoſe Breadth, excluſive of the outward row of Pillars, is juſt a Semi Diameter of the Temple; that I have ſuppoſed a Verge of five Feet broad, now worn away, to have encompaſſed the Fabrick; and that, on that Suppoſition, the Area remained exactly the Breadth of the Semi Diameter of the Temple: From whence I concluded that the clear Area and Porticoe together, excluſive of the outward Row of Stones, was juſt equal to the Diameter of the Temple; that this part of the Work was three hundred and ſix Feet in Diameter, or thrice the Diameter of the Temple; that this was increaſed to three hundred and ſixteen Feet by the five Feet Verge; and that the whole was environed by the outward Row of Stones in the Treble Porticoe.

FROM hence it ſeems more than probable that the Dimenſions and general Diviſion of the whole Work of STONEHENGE, to the extremity of the inner Bank of Earth, into three equal

equal Parts, was copied from the like Work at STANTONDRUE. But we will proceed a little farther. A Lunar Cycle compoſed the Temple of the Moon at STANTONDRUE; and the Number of Years in Meton's Cycle appears in the Stones that compoſed the inward Row of Pillars in the Body of the Work of STONEHENGE: The clear Area in the middle of this Work is ſurrounded with four Rows of Pillars; and ſo is the Area, or Court, of the other Work: Which Circumſtances, added to the former, are Evidences ſufficient to prove that the whole Deſign of the Work of STONEHENGE, was copied from part of that of STANTONDRUE.

FOR both Works are comprized under Dimenſions which, at this time, have been taken, tho' the Works themſelves are greatly defaced, within one part in eighty, or thereabouts, of each other; each Work is principally divided into three equal Parts in the Diameter; each Works ſhews a Lunar Cycle; and each Work ſhews four Rows of Pillars: So that the Deſign of both Temples is inconteſtably the ſame, and the Agreement in the general Dimenſions is the ſtrongeſt Proof that can be produced of the latter having been copied from the former.

TO purſue the Conformity between theſe Works yet further; the Altar belonging to the Temple of the Moon at STANTONDRUE is is ſituated North Eaſtward from that Fabrick, the ſame as the great Pillar before the Front

of

of STONEHENGE is ſituated North Eaſtward from that Edifice; each Work is placed upon aſcending Ground; and in each Work a Phaſe of the new Moon is pointed out: Circumſtances all concurring to make the Similitude between theſe Works ſtill ſtronger.

THE Phaſe of the new Moon in the Work at STANTONDRUE I explained in my laſt; and the like Phaſe in the Work of STONEHENGE appears in the Circular part of the third Line of Pillars above the ſtrait part of the ſame Line.

YOUR Lordſhip may now expect to hear that *Killaraus*, the Mountain from whence the Stones were fetched to build STONEHENGE, is ſituated near the Fabrick from which the Work was copied; but when You conſider that the capital City of the *Belgæ* in *Britain* was the *Deviſes*, and ſo named from *Divitiacus* the Leader of that Colony of People into our Iſland; that this Place is but about ten Miles Northward of STONEHENGE; that it lies under the South Side of *Marlborough* Downs, or rather Duns or Dunes, i. e. great Hills; and that theſe Dunes are covered with vaſt quantities of Stones of the very ſame Kind with the light coloured Pillars of STONEHENGE, You will not be ſurpriſed at my telling You that *Killaraus* muſt have been a Mountain of North *Wiltſhire*, and none other than *Marlborough* Downs.

SOME of the Stones on thoſe Downs lie ſcattered upon the Surface of the Earth, and are vulgarly called the Grey Weathers; while

others appear in regular Forms, demonſtrating thereby that they were ſo placed by Art.

HERCULES, as Mr. *Sammes* obſerves in his *Britannia*, page 143, was worſhiped in *Britain*, as well as in *Gaul*, under the Name of OGMIUS: The Initial of this Name is handed down to us in the Name of *Ogborn*, a Place ſituated near the Grey Weathers; and therefore it ſeems extreamly probable that the *Britiſh Hercules* brought thoſe Stones to the Places where we now ſee them to erect PUBLICK BATHS; and that the Augeas, or Ciſterns of ſuch BATHS were to be filled with Water from the River *Kennet*, ſince the Source of that River is, as Mr. *Camden* writes, of ſuch a wonderful Nature that Predictions are ſtill formed from it; Torrents of the main ſpring now and then breaking out of the dry Earth, like a Land Flood; and theſe the Country People ſtile Hungerborns, i. e. Rivulets of Hunger, as believing them Prognoſticks of great Scarcity.

OGMIUS was not an *Hercules* for his Strength or Stature, but for his Art and Elocution; and he was repreſented drawing the Multitude after him by a vaſt Number of almoſt imperceptible Chains proceeding from the Tip of his Tongue to their Ears: No wonder then, My Lord, that the Force of Art and Elocution ſhould here prove the Means of collecting together ſuch quantities of Rock, to be employ'd in Building, as, to this hour, aſtoniſhes Mankind; and makes them think the Number of Blocks too great, and their ſize

too

too enormous, to be brought to theſe deſolate Hills by any human means

BUT leaving thoſe Stones that ſtill cover the Mountain *Killaraus* either promiſcuouſly, or ſet in particular Forms, for further Examination, I will return to ſuch as were taken from it and carried to *Mount Ambre*; where they have, for Ages paſt, amazed the generality of Beholders, and exerciſed the Wits of the Learned in accounting to what purpoſe ſuch a ſeemingly wild kind of Edifice, as they compoſe, could be ſet up in ſuch an open deſolate Situation.

That

The Stones of STONEHENGE were ſet up for a

TEMPLE

is beyond all doubt; and that the antient *Britiſh* Druids were the Founders of it, ſeems undeniable from this, that there is no part of the Work but what bears ſome Relation to that Syſtem of the Religion and Learning of thoſe renowned Prieſts which I recited to Your Lordſhip in my laſt touching the Works of STANTONDRUE; inſomuch that the whole Edifice may be looked upon as an Emblematical Epitome of the greateſt part of what our antient Prieſts of the Oak held to be ſacred, and Inſtructed their Pupils in: It was, in effect, the AMBERTHKEND of the *Britiſh* Druids, which, like the AMBERTHKEND of the *Indian* Hylobii, contained all their ſecret Doctrines.

THIS I ſhall ſoon make appear to Your Lordſhip after premiſing that the Temple ſeems to have been dedicated principally to the Moon, but ſubordinately to the Sun and ſome of the Elements; and that the reconciling the Revolutions of the Earth and the Moon ſo as to meet at the ſame Seaſons of the Year, for the Celebration of Feſtivals, was the grand Point which the Druids endeavoured to attain by their Aſtronomical Enquiries, for which, as *Cæſar* takes notice, they were particularly eminent: And as the founder of this Sect of Prieſts had the great *Pythagoras* for his Colleague, I muſt further premiſe that the *Samian* Philoſopher held Numbers to be the Principles of all Things; and that the two Sources of Numbers were a Monad and a Dyad; *Pythagoras* calling the Supreme Deity a Monad, and alſo a Tetrad or Tetractys; and teaching that the World began from Fire and a fifth Element, which, with the other Elements of Earth, Water, and Air, were, according to his Doctrine, reſpectively made of the five regular Mathematical Solid Bodies; The Fire being made of the Tetrahedron, the Sphere of the Univerſe of the Dodecahedron, the Earth of the Cube, the Air of the Octahedron, and the Water of the Icoſahedron.

THE two outward Rows of Pillars in the Body of STONEHENGE being conſidered as the Peripheries of Circles, or Lines returning into themſelves, are expreſſive of the two Revolutions of the Moon, the firſt in thirty Days,

Days, according to the Number of Pillars in the firſt Row; and the ſecond in nine and twenty Days, according to the Number of Pillars in the ſecond Row: So that theſe two Lines repreſent the alternate Months of the Antients conſiſting of thirty and twenty nine Days; and if we conſider the firſt Line in all its different Parts, the Pillar, Number three, in my perfect Plan of the Body of the Work, will appear as a Monad; this by Duplication becomes a Dyad, as in the Pillars, Number four, and five; and the Dyad by Duplication becomes a Tetrad, as in the Pillars, Number one, two, twenty nine, and thirty.

FROM hence Your Lordſhip will obſerve that this Line is compoſed of a Tetrad in Front; a Monad on each ſide of it; and twelve Dyads, diſtinguiſhed by the Numbers I, II, III, IV, V, VI, VII, VIII, IX, X, XI, and XII, in the Apertures that divide the Pillars: Every Dyad being covered, the whole Trilithon, or Figure compoſed of three Stones, may be conceived as a Month, and the three Stones as the Decads of Days into which the Antients divided it: The Tetrad being alſo covered, the ſeven Stones of the Frontiſpiece of the Work may be very juſtly conceived as the Seven Intercalatory Months to bring the Revolution of the Moon about the Earth to an Agreement with the Revolution of the Earth about the Sun: And the Monads being Inſulate, and added to the four Pillars of the Tetrad, the ſix Pillars together may be conceived as the ſix Days which

which the Moon revolved about the Earth before the Druids began their Months, their new Years and their ſeveral Ages; each of which commenced when the Moon was ſix Days Old.

AN Age was reckoned at thirty Years; which Period of Life, and compleat Revolution of Time, ſeems to have been repreſented by the Stones that crowned, or were to crown the Pillars of the outward Row; and the Pillars ſo united circumſcribing the whole Temple, and the Line containing Sixty light coloured Stones in the whole, may be conceived as the Sphere of the Fabrick, and to have been Emblematical of that of the World; ſince the Dodecahedron that pointed it out is compoſed of twelve Pentagonal Sides, anſwering the twelve Dyads in the Out Line of our Work; and thoſe Sides are contained under Sixty Lines, anſwering the Stones in the Periphery of the Temple.

THE two inward Rows of Pillars in the Body of STONEHENGE being conſidered partly as curved, partly as ſtrait Lines, without returning into themſelves ſo as to circumſcribe any particular Figure, are expreſſive of certain Revolutions of Time compoſed of incompleat Years: The ten Pillars that compoſe the firſt of thoſe Rows, with the Stones bearing on them, and augmenting them to fifteen in Number, point out the Cycle of Indiction for the obſervance of ſome of the Religious Ceremonies of the *Druids*, a Cycle whoſe Origin is involved in the utmoſt Obſcurity: And the

the ſecond of thoſe Rows is made up of ſo many Stones as there were Lunar Years in the Cycle publiſhed by *Meton*; and this Cycle, by the Intercalation of ſeven Lunar Months into the third, fifth, eighth, eleventh, fourteenth, ſeventeenth and nineteenth Years of it, brought the Revolutions of the Earth and the Moon to a Reconciliation, and ſo as to meet at the ſame Seaſon of the Year.

THIS Meeting was what the Antients called the Harmony of the Spheres; and it was Celebrated by the *Britiſh* Druids at the end of every nineteenth Revolution of the Earth about the Sun; and at the end of every two hundred and thirty fifth Revolution of the Moon about the Earth, with all the Pomp that can be well conceived; *Apollo* himſelf, as it was fabled, coming into the Iſland to ſpend his whole Nights in playing upon his Harp, and in ſinging and dancing to it during the whole Feſtival; which began with the Vernal Equinox, and ended with the Riſing of the Pleiades.

THE ten Pillars of the third Row are expreſſive of one of the Decads of Days the Months were divided into; ſuch of the Pillars as are parallel to each other ſeem to refer to the four quarters of the Moon, as well as to the four Triangular Sides of the Tetrahedron that repreſented the Element of Fire; and the remaining ſix Pillars, in the Circular part of that Row, point out, as to number, the ſix Days of the Moons Age for the Commencement of the

the Miſſeltoe Solemnity and other Feſtivals of the Druids; as well as the ſix Square Sides of the Cube that repreſented the Element of the Earth: And as theſe Pillars riſe from the Eaſtward to the Weſtward, it is not unlikely but that their Elevation above the reſt of that Row was intended to point out the Form of the Phaſe of the new Moon when the Druids were to begin their Times and Feſtivals, or when they were to perform ſome grand Myſtery of their Religion or Learning.

THE *Egyptians*, as the Author of the Hiſtory of the Heaven writes, marked out the Neomenia, or the Aſſembly of the new Moon, by placing a Creſcent over the Head of *Iſis*; of which the Phaſe I have been deſcribing is the moſt perfect Repreſentation; with this difference only, that the Creſcent over the Head of *Iſis*, when in human Shape, was ſet in a perpendicular Poſition; whereas in STONEHENGE it is made Horizontal above the Head of the other Parts of that Temple; it is about fifty two Feet in Diameter, and it riſes about the twelfth Part thereof; or at leaſt it appears ſo to me.

THIS Part of the Work thus repreſenting a Phaſe of the new Moon, as well as the Element of Earth, I would beg leave to ask whether the Queen of Heaven, preſiding on Earth, could appear under a nobler Image? and whether this Image, compoſed of the Pillars, Number, 3, 4, 5, 6, 7 and 8, in my perfect Plan, could have been more properly placed, ſince the Pillars

lars, Number 1, 2, 9 and 10, repreſenting the Element of Fire, and the Stones of the outward Row, repreſenting the Sphere of the Univerſe, as the firſt Cauſes of the World, appear, the one Figure before it, and the other Figure behind it?

AGAIN, our Image by being compoſed of light coloured Stones, with a Row of ſable Pillars before it, expreſſes the Day and Night; for it was a certain rule among the Antients to repreſent *Iſis* in White to denote the Day, and in Black to expreſs the Night: And from hence it is more than probable that the different Colours of the Stone in the whole Building were intended not only for Symbols of Day and Night, but of Good and Evil; and to have been introduced in our Antiquity to preſerve the Idea of the chief Principles of the old Magian Religion, with the Reformation *Zoroaſter* made in it about the Time that the Founder of the *Britiſh* Druids flouriſhed, and became Eminent in the Eaſtern World.

WHAT thoſe Principles were, and what *Zoroaſter's* Reformation was, cannot be better ſet forth, nor more fully proved, than the learned Dean *Prideaux* has already done in his Connection of the Hiſtory of the Old and New Teſtament, in the following Words.

"THE chief Reformation, ſays our Author, "which he, *Zoroaſter*, made in the Magian Re- "ligion, was in the firſt Principles of it. For "whereas before they had held the Being of "two firſt Cauſes, the firſt Light, or the Good

"God, who was the Author of all Good; and "the other Darkneſs, or the Evil God, who "was the Author of all Evil; and that of the "mixture of theſe two, as they were in a con-"tinual ſtruggle with each other, all things "were made, He introduced a Principle ſupe-"rior to them both, one Supreme God, who "who created both Light and Darkneſs, and "out of theſe two, according to the alone "Pleaſure of his own Will, made all things "elſe that are, according to what is ſaid in "the forty fifth Chapter of *Iſaiah* verſe, 5,6,7. "I am the Lord, and there is none elſe; there "is no God beſides me; I girded thee, though "thou haſt not known me, that they may know "from the riſing of the Sun, and from the "Weſt, that there is none beſides me. I am "the Lord, and there is none elſe. I form the "Light and create Darkneſs, I make Peace "and create Evil. I the Lord do all theſe "things. For theſe Words being directed to "*Cyrus* King of *Perſia*, muſt be underſtood as "ſpoken in Reference to the *Perſian* Sect of "the Magians, who then held Light and Dark-"neſs, or Good and Evil, to be the Supreme "Beings, without acknowledging the Great "God, who is ſuperior to both. And I doubt "not, it was from hence that *Zoroaſter* had "the hint of mending this great Abſurdity in "their Theology.

"But to avoid making God the Author of "Evil, his Doctrine was, that God originally "and directly created only Light or Good, and

"that

"that Darkneſs or Evil followed it by conſe-
"quence, as the Shadow doth the Perſon; that
"Light or Good had only a real Production
"from God, and the other afterwards reſulted
"from it, as the defect thereof. In Sum, his
"Doctrine as to this particular was, that there
"was one Supreme Being, independent and
"ſelf-exiſting from all Eternity. That under
"him there were two Angels, one the Angel
"of Light, who is the Author and Director of
"all Good; and the other the Angel of Dark-
"neſs, who is the Author and Director of all
"Evil; and that theſe two out of the mixture
"of Light and Darkneſs made all things that
"are; that they are in a perpetual ſtruggle
"with each other; and that where the Angel
"of Light prevails, there the moſt is good,
"and where the Angel of Darkneſs prevails,
"there the moſt is Evil; that this ſtruggle ſhall
"continue to the end of the World; that then
"there ſhall be a general Reſurrection, and a
"Day of Judgment, wherein juſt Retribution
"ſhall be rendered to all according to their
"Works; after which the Angel of Darkneſs
"and his Diſciples ſhall go into a World of
"their own, where they ſhall ſuffer in ever-
"laſting Darkneſs the Puniſhment of their E-
"vil Deeds; and the Angel of Light and his
"Diſciples ſhall go into a World of their own,
"where they ſhall receive in everlaſting Light
"the Reward due unto their good Deeds;
"and that after this they ſhall remain ſepa-
"rated for ever, and Light and Darkneſs

"be no more mixed together to all Eter-
"nity."

NOW if we turn to our Antiquity, the two outward Rows of Pillars are the very Emblems of the two firſt Principles of the Magian Religion; for the Colour of the Stones intimate Good and Evil; and the Lines which thoſe Stones form, being the Peripheries of Circles, or Lines returning into themſelves, repreſent Eternity.

BUT the two inward Rows of Pillars vary the Principles pointed out by the former; for notwithſtanding the Colour of the Stones intimate Good and Evil, yet the Imperfection in the Lines which thoſe Stones form, as they are partly curved, and partly ſtrait, without returning into themſelves, denotes created Things; and exhibits the Reformation which *Zoroaſter* made in the *Perſian* Theology, by diveſting the two firſt Principles of it of Eternity, and making Light and Darkneſs Works of the Supreme God.

THE different Colours in the Stones of STONEHENGE, anſwering the different Colours in the dreſs of *Iſis*, when ſhe was made the Symbol of the Day and Night, is one good Circumſtance towards proving the Building, principally, a Lunar Temple; the others I have to offer Your Lordſhip, to the ſame effect, in this place, are, the Cycle of nineteen Lunar Years, expreſſed by the nineteen Stones forming the Inward Row of Pillars, from Number one to Number nineteen in my perfect

Plan

Plan of the Work: The Intercalatory Months belonging to that Cycle of Years, expreſſed by the ſeven Stones of the Tetraſtyle Frontiſpiece, in the middle of the Out Line of the Building; the Pillars of which are marked with the Numbers one, two, twenty nine and thirty; and the Tranſom Stones Cover the Voids A, B, and C: The Alternate Months of thirty and twenty nine Days, expreſſed by the Pillars of the two outward Rows; the firſt from Number one to Number thirty, and the ſecond from Number one to Number twenty nine: The twelve Lunar Months of the Year, expreſſed by the twelve Dyads of the outward Row of Pillars, compoſed of the erect Stones from Number Six, to Number twenty ſeven; and of the Tranſom Stones over the Voids, I, II, III, IV, V, VI, VII, VIII, IX, X, XI, and XII: The three Decads of Days of every Lunar Month, expreſſed by the two Pillars, with the Tranſom Stone ſuſtained by them, in every Dyad in the Periphery or Out Line of the Building: The Number of Days in every Decad, expreſſed by the ten Pillars of the third Row from Number one, to Number ten: The Age of the Moon when the Druids began their Times and Feſtivals, expreſſed by the four Pillars of the Tetrad, Number one, two, twenty nine and thirty, and by the two Monads Number three and Number twenty eight in the firſt Line of Stones; and by the Six Pillars in the curved part of the third Line from Number three to Number eight: The Phaſe of the new Moon in-

intended to point out ſome grand Myſtery of the Druidical Profeſſion, expreſs'd by the ſame ſix Pillars of the third Line, in their Elevation above the reſt of the Pillars in that Row: And the four quarters of the ſame Luminary, expreſs'd by the four Parallel Pillars, Number, one, two, nine and ten, in the remainder of the third Row of Stones, and in that part of it which makes the ſtrait portions of the Out Line of the Adytum of the Temple.

ALL theſe Circumſtances united, ſeem to amount to a Demonſtration that STONEHENGE was intended for a Temple principally in Honour of the Moon; and that the ſeveral Parts of the Work were intended as an Emblematical Repreſentation of the ſeveral Parts of the Religion and Learning of the *Britiſh* Druids; ſince, as I obſerved in my laſt from *Cæſar*, thoſe Prieſts made it a Principle never to commit their Knowledge in Sacred things to Writing, and therefore their AMBERTHKEND muſt have been their SACRED WORKS.

THAT the Second Row of Pillars ſuſtained Tranſom Stones, like the firſt and third Rows, is beyond all doubt; and I have many Reaſons to think that they were continued from the firſt to the twenty ninth Pillar: On this Suppoſition the twenty eight Tranſom Stones anſwer, as to Number, the Days in which the Moon performs her Revolution round the Earth; but in Figure they denote an Imperfection in this Revolution, which ſome other part of the Work was undoubtedly intended to rectify.

THE

THE Pillar in the middle of the Avenue leading to the Front of the Building is ſo placed that when you ſtand on the Eaſt North Eaſtward Side of it the Body of the Temple is in a Line to that Quarter of the Heavens where the new Moon firſt appears on that Day of her Age when the Druids began their Times and Feſtivals; and therefore this Pillar ſeems to have been an Altar, and the firſt where the Druids addreſſed the Moon as the Queen of Heaven.

THE Druids, as *Cæſar* writes in the Sixth Book of his Commentaries, having had the ſame Notions of their Gods with the People of other Countries; and the Antients looking upon the Moon as a Goddeſs who preſided in Heaven under the Name of *Lucina*, on the Earth under that of *Diana*, and in the Infernal Regions under that of *Proſerpina* or *Hecate*, we may look upon the flat Stone lying between the Altar I have juſt now mentioned and the Body of the Temple as a ſecond Altar, and the firſt where our Prieſts of the Oak invoked the Moon as a Terreſtial Goddeſs; the Pillar at the Foot of the inner bank of Earth, and on the South Eaſt Side of the Temple, ſeems to have been a third Altar where they again addreſſed the Moon a ſecond time as Queen of Heaven; the Pit above it ſeems to have been a fourth Altar where they invoked her as an infernal Goddeſs; the Pillar at the foot of the inner Bank of Earth, and on the North Weſt Side of the Temple, ſeems to have been

a fifth Altar where they addreſſed her a third time as Queen of Heaven; the Pit below it ſeems to have been a ſixth Altar where they invoked her a ſecond time as an Infernal Goddeſs; and the flat Stone in the Body of the Temple ſeems to have been a Seventh Altar where they invoked her a Second Time as a Terreſtial Goddeſs, and as a threefold Divinity, or Triformis, as the Poets ſtile her, before the moſt eminent part of the whole Work, and that which was intended to Image her.

THIS, My Lord, having been the treble Trilithon in the middle of the third Row of Pillars, what could more properly expreſs a Goddeſs of a threefold Nature who was held to Preſide in Heaven, in the Earth, and in the Infernal Regions?

AS the Creſcent which this noble Part of the Work makes above the Head of the reſt of the Temple appears as a Preminence over the Circular Edifice; ſo that Figure, and the Figure of the Structure over which it appears, are, upon the Horizontal Surface, the moſt lively Repreſentation that can be conceived of the like Figures, in a Perpendicular Poſition, over the Head of *Iſis* in the Iſiack Table; and in our Antiquity, as in that Table, thoſe Figures were moſt undoubtedly intended to Image the Creſcent of the Moon, and the World round which that Luminary revolves.

AGAIN, the Stones of the third Row riſing above the Head of the Outline of the Temple, and amounting to fifteen in Number, what

can

can be a finer Emblem of thoſe fifteen Stars above the Horizon which the *Chaldeans* eſteemed as councelling Gods, and Superintendants over what was tranſacted upon the Earth, and in the Heavens?

THE Out Line of the Temple imaging the World, the Arctick and Antarctick Circles of it are finely expreſſed by the Pits to the North and South of it; ſince the Diameters of the three Works anſwer the Diameters of the Earth, and the Polar Circles thereof.

WE are told by *Julius Pollux*, l. 1. c. 29. that the Victims for the Celeſtial Gods ought to be White, and of an odd Number; but for the Infernal Deities Black, and of an even Number: This the Builders of STONEHENGE ſeem to have had a particular regard to in the Number and Colour of the Stones of that Structure; ſince the great Pillars, with the Stones ſuſtained by them, ſuppoſing the Work compleat and perfect, are of a light Colour, and ſeventy five in Number; whereas the ſmaller Pillars, with the Stones ſuppoſed to have been borne up by ſome of them, are of a dark Colour, and ſeventy ſix in Number.

THE Antients made it a Rule to adorn the Heads of the Victims offered to the Celeſtial Gods with white Fillets; but they dreſſed the Heads of the Animals intended to be ſacrificed to the Infernal Deities with black Fillets; in Alluſion to which we find the Heads of the light coloured Pillars in the Work of STONEHENGE adorned with a whitiſh Fillet, Swathe

or Architrave; and the Heads of the dark coloured Pillars were dreſſed, for the moſt part, with Architraves of the ſame ſable Stone.

EUSEBIUS informs us that it was an unalterable Rule with the Antients to preſent their Victims on Altars, when offered to the Celeſtial Gods; but in Holes and Ditches, when offered to the Infernal Deities: Now at STONEHENGE there are Altars, Holes, and Ditches wherein, and whereon, to offer the Victims to *Diana* either as a Celeſtial, or as an Infernal Divinity.

I could, My Lord, run this Emblematical Enquiry to a much greater Length; but ſhall ſuſpend it till another occaſion, and for the preſent reſt the Proof that STONEHENGE was a Lunar Temple, and a Work of the *Britiſh* Druids, on what I have already ſaid; ſince it is now time to enquire into

The NAME of this Renowned TEMPLE:

And here I muſt beg leave to tell you that STONEHENGE can never looſe its firſt Appellation, if the Agreement between things, and the Names they bear, is of any Weight for preſerving it.

THE antient *Britons* dignified our Fabrick with the Title of CHOIR GAURE, which was latiniz'd by the Monkiſh Writers into *Chorea Gigantum*, and from thence it has commonly borne

borne the Engliſh Name of the *Giants Dance*: But as CHOIR GAURE is quite of another Import, and ſignifies a ſtupendous or gigantick Sanctuary, or Tribunal belonging to ſome Temple; that Name was, in all probability, firſt applied to the Works of STONEHENGE from the greatneſs of the Parts of which the Adytum of the Temple was compoſed; tho' *Doctor Stukeley* thinks the original Name of the Building was the *Ambres*, or anointed Stones, from their having been anointed with *Ambroſia*, or Oil of Roſes.

THAT STONEHENGE went by the Name of AMBRE ſeems evident from its Situation on *Mount Ambre*, as well as from an adjoining Camp and Town bearing the Word *Ambre* as Initials in their Names; but whether it aroſe from the antient *Britons* anointing the Stones with *Ambroſia*, from their eſteeming this Work as the Amberthkend of the Druids, or from ſome other Cauſe, will beſt appear to Your Lordſhip from an Examination into the Work itſelf, and comparing it with the Contrivances of Pagan Times to make the Images of their Deities appear with Signs of Life, as if the Deities themſelves reſided in the Stones or Statues that repreſented them.

SOME of thoſe Images delivered Oracles, and thereby ſhewed Signs of Life; others in the Human and other Shapes moved with the ſlighteſt touch; and ſome caſt their Eyes about as tho' they obſerved the Actions of all that approached them.

THE Tops of the great Pillars in the curved part of the Adytum of STONEHENGE imaging the Goddeſs to whom the whole Structure was principally dedicated, and repreſenting her in her Heavenly Character, the Central Stone of that Image, and the two Stones that ſuſtained it, carry with them ſuch an appearance of Miracle in their preſent Poſition as muſt have rendered the whole Structure particularly Sacred, without the Ceremony of anointing it: For the Queen of Heaven, as if diſdaining her airy Seat upon a couple of Pillars of two and twenty Feet high, appears to have deſcended to her Altar below to manifeſt herſelf on all occaſions to ſuch as were to conſult her in her Temple; and, from appearing as a Senſleſs Dead Stone above, ſeated herſelf ſo below as to convince her Votaries that ſhe was really an Animal Body!

HERE then, My Lord, was the chief Miracle of the Work; and therefore to the Arch Prieſt, or perhaps to a Prieſteſs of this Temple, *Lucina*, *Diana*, or *Hecate* tacitly made Anſwer to the Queſtions asked of her; and confirmed ſuch Interpretation as her High Prieſt ſhould put upon it by a Motion at the ſlighteſt touch of his Hand! For the Exact Equilibrium of the Stone is ſuch that the leaſt force, even that of a Mans Finger, puts it in Motion; and the Sight of this muſt have ſo aſtoniſhed the ignorant People in Pagan Times, ſince it does ſo to this very day, that, as Mr. *Toland* obſerves in his Hiſtory of the Druids, p. 106.

it

it muſt have often brought Criminals to confeſs what could no other way be extorted from them.

DIANA did not act the Part of a Maſon at STONEHENGE only, for *Pliny* aſſures us ſhe did the ſame at *Epheſus*; our Author telling us, in the fourteenth Chapter of his thirty ſixth Book, that *Cteſephon*, the Architect of that wonder of the World, having been unable, by all his Inventions, to place the Stone over the Aperture that made the Entrance of the Temple; and this driving him to ſuch Diſpair as made him reſolve to deſtroy himſelf; the Goddeſs not only condeſcended to ſet the Stone herſelf, but, in the very Night that ſhe did it, to appear to *Cteſiphon* to inform him of it, and bid him live. Nor was the Goddeſs ſingular in taking up her Habitation in a plain Block of Stone, ſince, among many other Inſtances, *Pauſanias* tells us that *Hercules* as well as *Cupid* did the ſame; and that in one particular Place there were no leſs than thirty Square Stones which had the Names of ſo many Divinities.

FROM hence we may ſuppoſe *Diana's* Tabernacle to have had the Name of *Ambre* given to it; ſince it is a Word which ſignifies a Repoſitory, or Place to contain ſomething in: We apply it to our Cupboards in the Weſtern part of the Kingdom; and accordingly my Countryman, *Tom Coryat*, of *Odcomb*, in the beginning of his Book of Crudities, gives his Belly the Title of a capacious *Aumbrie* for the hungry *Haddocks*: It is a Word of the ſame ſigni-

ſignification with *Lucina*, and it implies a Grove or Hollow Place, as ſuch we may fairly conclude the Rocking Stone in the great Sanctuary of our Lunar Temple to have been the choſen Place of Reſidence for the Goddeſs to whoſe Honour the Temple was erected; and that the Building was ſometimes ſtiled the AMBRE from this part of the Work, and ſometimes CHOIR GAURE from the great Pillars of the Adytum.

FROM the former Name that part of *Saliſbury Plain* where the Work is ſituated was denominated the MOUNTAIN of the AMBRE; and the Place of Habitation for the Prieſts belonging to the Temple was ſtiled the BURY of the AMBRE.

THE Name of the Mountain whereon this Work is ſituated being ſwallowed up in the general Name of *Salisbury Plain*; the ſame has happened to *Killaraus*, a Name ſwallowed up in the general Name of *Marlborough Downs*. *Killaraus* ſeems to carry in it the *Britiſh* Word *Kelhe*, or *Kelhi*, implying in general a Wood, but in particular one wherein *Hazel* for the moſt part grows; and therefore as the *Grey Weathers* lye upon a naked Hill on the North Weſt Side of the River *Kennet*, and as the Hill on the oppoſite Side of that River is covered with a remarkable Forreſt, I take it for granted that the Mountain *Killaraus* was ſo denominated from that Forreſt.

WITH ſuch *Ambres*, or animated Stones, as that from which *Mount Ambre* received its Name

Name, the *Britannick Iſland* very much abounded during the Times of Paganiſm; Mr. *Toland* has enumerated many of them in his Hiſtory of the Druids p. 106; and the renowned Rocking Stone in *Cornwall* was, as Mr. *Norden* informs us in his Survey of that Country, eleven Feet in Length, five Feet ſix Inches in Breadth, and ſix Feet in Depth.

THE Moving Quality of a Stone of this Kind in *Scotland* was ſometime ago diſcovered by Sir *Robert Sibbald* to be owing to a Yolk extuberant in the Middle of the under Surface of it, which was inſerted in a Cavity in the Surface of the Stone on which it lay; and the Similitude which that contrivance bears to the Mortaiſing and Tenoning the erect and horizontal Stones together in the Work of STONEHENGE induced *Doctor Stukeley* to think the whole an Artifice of the Druids, applied by them in the Stones particularly bearing the Name of *Ambre* for a moveable Principle, as in the Pillars and Tranſom Stones of STONEHENGE for Stability.

PUTTING Stones of immenſe weight in Motion by a ſlight touch of the Hand, was an Artifice whoſe Origin is of very high Antiquity. *Sanchoniathon* aſcribes the Invention of *Bætyli*, or animated Stones, to the God *Ouranus* in the thirteenth Generation of the World, and conſequently to *Noah*: But, as Monſieur *Banier* obſerves, the Antients who have taken notice of the *Bætyli* give hardly any other Notion of them but as the Stone which *Saturn* ſwallowed in

in the place of *Jupiter*; for this Stone the *Greeks* ſuppoſed to have been a *Bætylus:* Therefore, as our Author further writes, one of the Names of *Jupiter* was *Lapis*; the Oath that was taken by this Myſterious Name was very awful; and it was what *Cicero* calls, *per Jovem Lapidem jurare.*

ISIDORUS, as *Banier* likewiſe writes, declares the *Bætyli* of the Antients to have been of different Sorts, and conſecrated to different Deities: Some having been conſecrated to *Saturn*, others to *Jupiter*, others to the *Sun* &c. And after ſuch Conſecration they bore the Names of the Gods to whom dedicated, with ſome Additional Epithet; accordingly we find by *Pauſanias* that the Stone on which *Oreſtes* ſat when he recovered his Senſes was conſecrated to *Jupiter*, and that it had the Epithet of *Cappautas* given to it.

THE Antients frequently repreſented *Jupiter Caſius* under the Figure of a Rock, as may be ſeen in ſeveral Medals quoted by *Vaillant* T. 1. l. 6. And that rude Rocks, as well as ſquared Stones were animated is evident from a moſt Notable Example recorded by *Pliny:* "Near "a Town called *Harpaſa* in *Aſia*, ſays our Au- "thor l. 2. c. 96, there ſtands a Rock of Stone "of ſuch a ſtrange and wonderful Nature, that "if a Perſon lays his Finger to it, it will ſtirr; "but if you thruſt it with your whole Body it "won't move at all."

THIS Moving Quality in Rocks, as well as in ſquared Stones, and Statues in the Human ſhape,

ſhape, was owing to the exact Equilibrium given to them, which was ſo well underſtood by the Antients that *Lyſippus* a famous Statuary, who flouriſhed about the one hundred and fourth *Olympiad*, having made and ſet up a Figure of *Hercules*, of forty Cubits high, in the City of *Tarentum*, in *Italy*, He ſo exactly counterpoized it that a Man, ſays *Pliny* l. 34. c. 7. might eaſily ſtirr it with his Hand: And *Lucian* tells us that in the Temple of *Aſtarte*, i. e, the Moon, in the Temple of *Hieræpolis*, in *Syria*, there are marks of a Divinity preſiding there; "for, ſays he, you may ſee "Statues move of themſelves, and deliver O-"racles."

THE Statues made by *Dædalus* were ſo artfully performed that their Eyes moved as naturally as the Eyes of living Creatures; and the other parts of the Images repreſented the other parts of the human Structure ſo well, that *Diodorus Siculus*, ſpeaking of thoſe Statues in the fifth Chapter of his fourth Book, declares them to have reſembled Men to the Life.

AFTER *Dædalus* had brought his Art to this high degree of Perfection, the People, as Monſieur *Banier* takes notice, carried Superſtition ſo far as to believe that the Deities themſelves reſided in the Statues that repreſented them; and ſo univerſally was this Opinion received, that *Stilpo*, the Philoſopher, having undertaken to prove that the *Minerva* made by *Phidias*, about the Year 425 before the Birth of Chriſt, was not a God, was arraigned

before the great *Athenian* Court of *Areopagus*, where he was obliged, in his Defence, to have recourſe to a pitiful Evaſion, and to ſay he had aſſerted the Statue was not a God, becauſe it was a Goddeſs; which, however, did not hinder him from being baniſhed.

THE Moving Statues of the *Britiſh* Gods were ſimple Blocks of Stone; and they appear almoſt every where under the Name of AMBRE: But the ſpeaking Statues were either Cheſts made of ſeveral Stones, or the Trunks or Stems of Trees; the former bearing the Name of KISTVAEN, the latter of GROVE; and all were hollow, or ſuppoſed to be ſo, to contain the Spirit or Soul of the God, as the Body contains the Spirit or Soul of a Man!

BY this time I fancy Your Lordſhip will perceive that the name of AMBRE, in our Antiquity, could not ariſe from any Ceremony of anointing the Stones with *Ambroſia*, or Oil of Roſes, but that it came either from the moving Statue of the Goddeſs to whom the whole Structure was dedicated; or from the Structure itſelf, as the Amberthkend of the College of Prieſts belonging to it.

THE Original Name of this Fabrick, conſidered as a Temple, dedicated principally to the Moon, was undoubtedly CHOIR GAURE, or the great Sanctuary; but one part of it conſidered as the Habitation of the Deity on Earth, and the other Parts as Emblematical of the chief Parts of the Religion and Learning of the Druids, ſeems to have had the particular Appel-

Appellation of the Amberthkend of thoſe Prieſts, as containing their chief Myſteries, which, as *Cæſar* writes, they wou'd not commit to Writing, as the the *Indian* Gymnoſophiſts are known to have done in a Book that made their Amberthkend.

YOUR Lordſhip may look on CHOIR GAURE as a Temple of the *Britiſh* Druids attended by three hundred Prieſts; and that it bore this Name 'till the Time of *Hengiſt* the *Saxon* General, when the *Saxons* changed its Name to STANHENGEST; a Name implying the Stones of *Hengiſt*, from his having deſired a friendly Meeting with the *Britons* at this Temple on the Calends of *May*, the Day of their Grand Feſtival in Honour of the Sun: But in the Midſt of their ſinging and dancing to that Glorious Luminary he treacherouſly aſſaſſinated the Flower of the whole Kingdom; and therewith involved the Amberthkend of this College of Prieſts in ſuch Obſcurity, that the ſucceeding Ages knew the Temple by no other Name than that of the Stones of *Hengiſt*; and theſe to have been erected for no other Uſe than for an eternal Monument of his Treachery: But

The
TIME when CHOIR GAURE was firſt Erected

is many hundred Years antecedent to *Hengiſt* himſelf, though in what Age it was built is

uncertain; it was however, after the Age wherein *Meton* flouriſhed, becauſe his Cycle of nineteen Years is expreſſed in the Work by the nineteen Stones that made the third Row of Pillars: It was after *Calippus* invented his Cycle of Seventy ſix Years, which he, according to Dean *Prideaux*, publiſhed in the Year three hundred and thirty before the Birth of Chriſt: Nay it was after this Cycle was found to be imperfect, and one of Seventy five Years invented to follow it ſucceſſively, and alternately; ſince thoſe Cycles, by ſuppoſing the Work compleat, are repreſented in it by the Seventy ſix ſable, and the Seventy five light coloured Stones that compoſe the four Rows of Pillars in the Body of the Temple, and the Architraves or Tranſom Stones ſuſtained by them.

Now, My Lord, if we allow a proper Time for the Trial of all theſe Cycles it will bring us down to the Age preceding *Divitiacus's* coming into *Britain*; and therefore I ſhall offer it to Your Lordſhip as a probable conjecture at leaſt, that CHOIR GAURE was begun to be erected about one hundred Years before the Commencement of the Chriſtian Æra; that the great Parts of the Building were but a ſmall matter further advanced than we now ſee them when the *Gallick* King came firſt into our Iſland; and that he, conteſting with illuſtrious *Stunings* at this Temple, put a final Stop to the Work; which could not well have been reſumed in that Age, ſince *Divitiacus* can't

can't be ſuppoſed to have been long at home before *Cæſar* meditated and reſolved on his Invaſion of the *Britannick* Iſland; and this muſt have drawn the Inhabitants from every material Work to the purſuit of ſuch military Preparations as were neceſſary to enable them to withſtand the aſſaults of the *Roman* Hero.

IN ſhort, let CHOIR GAURE have been begun and carried on when it will, it is very certain that it was erected when Illuſion and Craft was in high Perfection here, ſince the Inſtruments thereof, make but too Viſible a Part of the Work, ſo far as it was compleated.

"MY People, ſaith God to *Hoſea*, ask Coun-"ſel of their Stocks, and their Staff declareth "unto them:" Such undoubtedly was the Practice of the Antient *Britons*. We will then, My Lord, ſuppoſe a Druid array'd in his Sacred Robes; his Egg about his Neck; his Staff or Wand in his hand; and by a touch therewith ſetting a Stock or Stone of twenty Tun weight in motion: What would the Ignorant not do in conſequence of ſuch a pretended Miracle, when required by him that wrought it? Nay a Juggler himſelf, when once outdone, is commonly ſeized with Fear and Horror, and is then apt to attribute Things above his reach to a Divine Power: So when *Pharaoh's* Magicians were outdone by *Moſes*, "this, ſaid they "to the King, is the Finger of God."

THE Motion which was given to great Blocks of Stone by our Druids I fancy Your Lordſhip will look upon to be a Maſter Piece of their Ma-

Magick: But what will You ſay when You ſee thoſe Prieſts converſing with familiar Spirits; and, at their Pleaſure, calling up the Dead to their Councils?

THE Author of the Hiſtory of the Heavens, in treating of Conjurations, gives us a very ſuccinct account of the Honours paid to the Dead, and the Corruptions proceeding therefrom. "The Ceremonies of *Manes*, ſays he, "Vol. 2. p. 47, though they were but the bare "Practice of the Aſſemblies of the Primitive "times, being in every reſpect different from "thoſe obſerved in the other Feaſts, appeared "ſo many different methods of converſing "with the Dead, and of obtaining the deſi-"red Informations from them. Who then "could doubt but it was in order familiarly to "converſe with their antient Friends, that "Men ſat down round the Pit into which they "had thrown the Oil, the Flour, and the "Blood of the Victim they had killed to their "Honour? How could it be doubted but that "this Pit, ſo different from the Altars ſet up, "and pointing towards Heaven, was a ſuitable "Ceremony, and peculiarly belonging to the "Dead? The Dead evidently took Pleaſure "in theſe Repaſts, and eſpecially in what was "poured into the Pit for them. Doubtleſs "they came to conſume the Honey and the "Liquors which diſappeared from thence: And "if their Friends were contented with offer-"ing them Liquors only, no doubt it was be-"cauſe their Condition, as Dead Perſons, would

"not

"not admit of Groſs Foods. Men were then "ſo extravagantly credulous as to believe that "the Phantoms came to drink, and voluptu- "ouſly to reliſh theſe Liquors, while their Re- "lations feaſted on the reſt of the Sacrifice "round the Pit."

"AFTER the Repaſt in common between "the Dead and the Living, came the Interro- "gation, or particular calling up of the Soul "for which the Sacrifice was appointed, and "who was to explain her Mind. Every Body "is ſenſible that an Inconvenience attended "the Ceremony, it being to be apprehended "that the Dead might Croud about the Ditch "to get a ſhare in this Effuſion, which they "were ſo very greedy of, and leave nothing "for the Dear Soul for whom the Feaſt was "deſigned. This was provided againſt. The "Relations made two Ditches. In one they "threw Wine, Honey, Water and Flour, to a- "muſe the generality of the Dead: In the "other they poured out the Blood of the Vic- "tim then to be eaten in common by the Fa- "mily. They ſat upon the Brink of the latter, "and with their Swords near them, they kept "off, by the ſight of theſe Inſtruments, the "Croud of the Dead who had no concern in "their Affairs. They on the contrary invited "and called up by his Name the deceaſed "whom they had a Mind to cheer and con- "ſult. They deſired him to draw near. The "Dead ſeeing that there was there no Secu- "rity for them, flocked and ſwarmed round

"the

"the first Ditch, the access to which was free, "and politely abandoned the other to the pri- "vileged Soul, who had a right to the Offer- "ing, and who knew the bottom of the Affairs "about which she was to be consulted."

To prove this, among other things, he re- cites an Instance from the Eleventh Odyssey of *Homer*. "*Ulysses*, says he, being willing to "Question the Soul of *Tiresias*, reputed to "have a far greater Knowledge of things than "the rest of the Dead, concerning his return "to *Ithaca*, begins by pouring into a Hole "Honey, Wine, Water and Flour, in Honour "of the generality of Souls deceased, to keep "them employ'd a part in consuming this: "Then in another Place he makes a second "Pit, into which he pours, particularly in Ho- "nour of *Tiresias*, the Blood of a choice Vic- "tim. He then places himself over the Blood, "or near it, Sword in Hand. He disperses "the light Shades that were greedy of it, "and hinders them from tasting it before he "has consulted *Tiresias*. This Soul by Name "called up comes at last: She intreats the "Hero to retire from the Trench, and to re- "move his Sword, the Sight of which frigh- "tens her, that she may drink the Blood pour- "ed out to her honour, and then acquaints "*Ulysses* with the Truth he is concerned to "know."

Now, My Lord, without any further Illus- tration of what Monsieur *Pluche* writes, other than observing that as soon as the first Liba- tion

tion was made *Ulyſſes* promiſed, upon his return to *Ithaca*, to ſacrifice upon an Altar of the Infernal Gods a barren Heifer; and, after preſenting it, together with rich and unnumbered Gifts, as a burnt Offering to the Phantoms of the Dead in general, to ſacrifice a black Ram to *Tireſias* in particular, the two Concavities at the foot of the Inner Bank of Earth that ſurrounds the Area in which our Temple is ſituated, are the perfect Patterns of the Pits made uſe of by the Antients when they pretended to raiſe the Dead, and ſacrificed to the Infernal Deities afterwards; and the two Stone Pillars by the Letters I and O, at the foot of the ſame bank, may not improperly be ſuppoſed to be the Altars where they offered the Victims on thoſe Occaſions, and by one of them the Victims that were preſented between their raiſing the Phantoms of the Dead in general, and that of the Soul that was to be conſulted in particular.

THIS part of the Ceremony Mr. *Pope*, in the above Odyſſey, explains in the following Lines: He ſuppoſes the Victims, a black Ewe and Ram, to be ſlain, and the Phantoms ſwarming and ſhrieking about the Pit in which the Blood was poured, and then makes *Ulyſſes* thus ſpeak.

"Aſtoniſh'd at the ſight, aghaſt I ſtood
"And a cold fear ran ſhivering thro' my blood;
"Strait I command the Sacrifice to haſte,
"Strait the flea'd Victims to the Flames are caſt,

"the firſt Ditch, the acceſs to which was free,
"and politely abandoned the other to the pri-
"vileged Soul, who had a right to the Offer-
"ing, and who knew the bottom of the Affairs
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Now, My Lord, without any further Illuſtration of what Monſieur *Pluche* writes, other than obſerving that as ſoon as the firſt Liba-

tion

tion was made *Ulyſſes* promiſed, upon his return to *Ithaca*, to ſacrifice upon an Altar of the Infernal Gods a barren Heifer; and, after preſenting it, together with rich and unnumbered Gifts, as a burnt Offering to the Phantoms of the Dead in general, to ſacrifice a black Ram to *Tireſias* in particular, the two Concavities at the foot of the Inner Bank of Earth that ſurrounds the Area in which our Temple is ſituated, are the perfect Patterns of the Pits made uſe of by the Antients when they pretended to raiſe the Dead, and ſacrificed to the Infernal Deities afterwards; and the two Stone Pillars by the Letters I and O, at the foot of the ſame bank, may not improperly be ſuppoſed to be the Altars where they offered the Victims on thoſe Occaſions, and by one of them the Victims that were preſented between their raiſing the Phantoms of the Dead in general, and that of the Soul that was to be conſulted in particular.

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"Aſtoniſh'd at the ſight, aghaſt I ſtood
"And a cold fear ran ſhivering thro' my blood;
"Strait I command the Sacrifice to haſte,
"Strait the flea'd Victims to the Flames are caſt,

"And mutter'd Vows, and myſtic Song apply'd
"To griſly *Pluto*, and his gloomy bride.
"Now ſwift I wav'd my fauchion o'er the blood;
"Back ſtarted the pale throngs, and trembling
"ſtood.
"Round the black trench the gore untaſted flows
"'Till awful, from the Shades *Tireſias* roſe."

THIS Inſtance of conjuring up the Soul of *Tireſias* unavoidably leads me to obſerve to Your Lordſhip, that as it was put in Execution by a Lay Man, during the receſs of the Night, it put the Infernal Regions into ſuch Diſorder that tho' every thing was performed according to the expreſs Directions of *Circes*, the famous Enchantreſs, and Siſter to *Media*, no leſs famous in the ſame Art, the Ghoſts appeared before the *Grecian* Hero ſhrieking in the moſt horrible manner; and ſwarming with the utmoſt Confuſion.

BUT when theſe Magical Operations were performed by the proper Prieſts, they charmed the Gods and Phantoms of the Infernal Kingdoms: This, My Lord, muſt appear evident by the Inſtance of *Orpheus* when he called up the Soul of his Wife, *Eurydice*: For that famous King and High Prieſt, or, as *Horace* Titles him, the *Miniſter* and *Interpreter of the Gods*, having began the Ceremony, by playing upon his Harp, the Sound of the Inſtrument ſo charmed *Pluto* himſelf, that he, as the Poets tell us, was unable to with-hold the *Thracian* Prince from taking his Wife from the Infernal Man-

Manſions; and the Ghoſts of thoſe ſubterraneous Regions were ſo raviſhed with the Muſick of the High Prieſt, that, forgetting their Tortures, they danced to the Harmony of his Inſtrument; even *Ixion* himſelf ceaſed from turning his Wheel, and the cruel Vulture left *Tityus* to his Eaſe while *Orpheus* was ſo melodiouſly hailing the Dead.

THAT the Ceremony of raiſing the Ghoſts of departed Souls was performed in ſome of the Pagan Temples, needs no further Proof than the bare Teſtimony of *Pauſanias*, who tells us, in his *Bœotia*, that it was to an Oracular Temple in *Theſprotia* that *Orpheus* himſelf went to call up the Soul of *Eurydice*; and *Aornos*, the Place where that Temple ſtood, was the *Hell* to which he was pretended to have taken a Journey.

CAN there now, My Lord, remain any doubt but that the Ceremony of Conjuration was one of the uſes which the Druids, ſo eminent for their Magick, as well as for their Skill in playing upon the Harp, put thoſe parts of our Antient Work unto which I have marked in my General Plan of STONEHENGE with the Letters I, K, O and P? And where could this Magical Ceremony be better performed here, than in the Temple of her that was ſuppoſed to preſide over the Dead as Queen of the Infernal Regions?

I therefore take it for granted that ſince the illuſive Art of foretelling future Events belong'd to that Order of Prieſts, called the

Prophets, as we learn from *Diodorus Siculus* l. 5. c. 2. it did, STONEHENGE was the great Sanctuary of the ARCH-PROPHET of *Britain:* For moſt undoubtedly there was one who had Superintendency over the Prieſts of that Order; the ſame as the Arch-Druid had Superintendency over the Prieſts in general.

EVERY Order of Prieſts among the *Romans*, ſays Monſieur *Banier*, had its particular College; and thoſe concerned in foretelling future Events held their Prieſthood during Life, nor could they be depoſed on any account whatſoever; to which our Author adds, that that Order of Prieſts, called the Prophets, were deſtined to ſuch Temples only as had Oracles, and where deluſive Anſwers could be obtained; ſuch as when they pretended to call up the Dead, as it ſeems evident was the Caſe in our Antiquity, as well in the Oracular Temple at *Aornos* in *Theſprotia*.

HAVING now offered Your Lordſhip every thing I thought material, at this Time, to DESCRIBE the Ruins of STONEHENGE, to RESTORE the Work to its Original Form, as well as to EXPLAIN the ſeveral Parts thereof; and therein ſhewed You the WORK from which the Building was copied; the PLACE from whence the Stones were fetched to erect it; for what PURPOSE it was built; who were the BUILDERS; the NAMES it has borne; and the TIME when rear'd up; I ſhall only add that the Work has, for ſome time paſt, attracted the Admiration of Mankind for nothing ſo much as the great

La-

Labour in bringing ſuch large Stones to ſo remote a Situation; and there ſetting them up in the Form we behold them.

THE chief piece of this Mechaniſm is ſuppoſed, by ſome, to be in raiſing and ſetting up the Architraves, the largeſt containing about two hundred and fifty Cubical Feet of Stone; but in fact the greateſt Labour was in raiſing the Stones originally from their natural Bed, and making them fit for Tranſportation, the great Pillar or Altar before the Front of the Temple particularly; this done the carrying the Stones from the Mountain *Killaraus* to that of *Ambrius*, there ſetting the Pillars up, and even raiſing the Tranſom Stones over them, may be conceived: A Work, however, but ſmall in compariſon of digging blocks of marble out of OHEYHOLE, and carrying them afterwards to STANTONDRUE.

THE delapidated Stones of this Work are as ſpecifically heavy as thoſe in the Temple of STONEHENGE, and, in all probability, when firſt ſet up, were more than double their preſent magnitude; for proof whereof be pleaſed to look upon my firſt Plan of STANTONDRUE, and connect the Stones by Number fifteen in the Temple of the Moon, for once they were all in one, and they will make a Pillar of at leaſt five and twenty Feet high; and ſix Feet Square.

THE immenſe Labour in the Work of STONEHENGE was performed, as the Author of the *Britiſh* Hiſtory declares, by fifteen Thouſand Men

Men, headed by the then reigning Kings Brother, and directed by *Merlin*, probably the then ARCH-PROPHET of *Britain:* Fifteen thouſand Men, I am ſure, without the aſſiſtance of any of the mechanical Powers, but their own, could Raiſe, Convey and Set up the Stones either in that Work, or in the Work of STANTONDRUE; in the doing of which, permit me, My Lord, to tell You, there appears too much Art for me to ſuppoſe the Workmen ignorant of all ſtrength but their own; they moſt aſſuredly had Engines, as our *Britiſh* Hiſtorian writes, but of what Nature I ſhall not attempt to point out 'till I have Surveyed more of the Druidical Works, and further examined into STONEHENGE, which I purpoſe to do in the Spring when the Days grow long and Warm; as little Excurſions and Exerciſe of this Nature are neceſſary for my Health, under my Aſthmatical Diſorder.

IMMENSE Labour, governed by the moſt refined Art, ſeems to me, at preſent, to be the chief Characteriſticks of the Druidical Works of the *Britannick* Iſland; and eſpecially of that part of it which conſtituted the *Belgick* Kingdom; in which Works there appears ſuch a field for Enquiry, that it muſt be the united reſearches of the Learned which muſt digeſt them into their proper Forms, when the Real footſteps of them are taken, and determine their Uſes from ſuch poor Hints as I may be able to give; for no other than a Propounder, in matters of Speculation, would I be underſtood to be,

be, however warmed at firſt with other Ideas ariſing, perhaps, from the natural Affection I have for the Arts and Sciences, or whatever is productive of them.

I ſhall therefore only add, in Concluſion, that I have the ſtrongeſt hopes that when Your Lordſhip ſhall have read the precipitate Thoughts I have already troubled You with, You will, from the known Pleaſure You take in promoting every Enquiry of this Nature, Honour me with Your Deciſions upon theſe Works; that in attempting Hints to Explain others of the like Nature, and to ſhew that every Order of Prieſts had its peculiar Cathedral, or great Sanctuary, with ſubordinate Temples, I may have a ſure Baſis to proceed upon. I am,

MY LORD,

Your LORDSHIP's

moſt obedient and

moſt humble Servant,

Bath,
Decemb. 15*th*. 1740.

JOHN WOOD.

N.B. The Reader is deſired to amend the literal faults in the preceding Leaves; and in page 5, line 2, for *and*, to read *to*; in p. 21, l. 17, after General, to add, *and High Prieſt*, and for *teaching*, to read *exciting*; and in p. 46, l. 8, for MNA, to read MNO.

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